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EXTRA SERIES III

BHOJA'S ŚṚṄGĀRA PRAKĀŚA

VOLUME I—PART I

BHOJA'S

ŚṚṄGĀRA PRAKĀŚA

BY

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WITH A FOREWORD BY

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VOLUME I—PART I

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FOREWORD

This thesis gives a full and critical review of Bhoja's *Śṛṅgāra-prakāśa*, which is a hitherto unpublished work on *alaṁkāra* of an encyclopædic character. In this mammoth work on *alaṁkāra*, Bhoja endeavours to bring under literature and literary appreciation, everything of importance in Indian thought, as embodied in Sanskrit writings, both śāstraic and non-śāstraic; and the method which Bhoja adopts for this purpose is eclecticism of an all-comprehending type. Bhoja's massive mind and work have luckily found in Dr. RAGHAVAN'S massive thesis an efficient search-light reaching far backwards and forwards in the long course of development of literary criticism in Sanskrit.

The part now published contains Chapters I to XV and forms the first fasciculus. The whole treatise consists of twenty-eight chapters. It is proposed to complete the treatise in four fasciculi and two volumes. The last fasciculus will include a complete table of contents, the necessary indexes and my introduction. When the whole treatise is published, the world of scholars will see how King Bhoja's mind was moving about a thousand years ago in the sphere of literary criticism in Sanskrit and what a well-informed Sanskrit scholar of conspicuous ability—Dr Raghavan—has done in the same sphere in modern times.

Madras:
9th July, 1939.

S KUPPUSWAMI SASTRI.

" एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसम्पदुपनिषदाम्
अखिलकलाकाव्यौचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते । "

Bhoja : *Śṛṅgāra-prakāśa*, Ch. XI, Vol. II, p. 430, Madras M.

PREFACE

This thesis entitled "Bhoja's *Śṛṅgāra-prakāśa*" which was presented to the University of Madras for the degree of Ph.D. represents mainly the results of the investigation carried on by me as a Research Student at the University of Madras from September 1931 to September 1934 under the guidance of Mahāmahopādhyāya Prof S. Kuppuswami Sastri, M.A., I.E.S., Professor of Sanskrit and Comparative Philology, Presidency College, Madras.

Bhoja's *Śṛṅgāra-prakāśa*, in thirty-six chapters, running to 1908 pages in foolscap size in manuscript, is one of the biggest works in Sanskrit Literature and the biggest in the whole field of Alamkāra Śāstra. Though this huge work came to light as early as about 1920 when the Peripatetic Party of the Madras Government Oriental MSS Library secured it for the Library, it has not so far been fully analysed and critically reviewed in detail anywhere. A few chapters of this work published by H. H. Śrī Yadugiri Svāmin of Melkote, a short chapter in Dr. A. Sankaran's work on 'Theories of Rasa and Dhvani,' and a short paragraph in Mr K S Ramasvami Sastri's Introduction to his edition of Śāradātanaya's *Bhāvaprakāśa* in the Gaekwad Oriental Series—these are the only publications so far available on Bhoja's *Śṛṅgāra-prakāśa*. Besides Bhoja's contribution to Sanskrit Poetics proper, a thousand things of interest with reference to almost all branches of Sanskrit learning lie scattered in the 1908 pages of this magnum opus of King Bhoja. This thesis gives an exhaustive and critical exposition of all the contents of the *Śṛṅgāra-prakāśa*. The manuscript of the work on which this study is based is described in the opening section called 'Manuscript Material'.

Though this thesis has been titled 'Bhoja's *Śṛṅgāra-prakāśa*,' it is only very rarely that I have restricted myself to that single work. The sections in this thesis represent a nearly complete account of the evolution of the various concepts which come within the encyclopaedic range of literary criticism as conceived by Bhoja.

This thesis owes its publication to the 'Nirvyāja śraddhā' of Dr. S. M. Katre and Prof. P K Gode, the Editors of the *New Indian Antiquary*. To them and to the Publishers, the Karnatak Publishing House, Bombay, I take this opportunity to render my thanks. My thanks are also due to the University of Madras for giving me an opportunity to carry on research work under my esteemed Professor, Mahāmahopādhyāya S Kuppuswami Sastri. I could not have tracked the tropical forest of such manuscripts as the *Śṛṅgāra-prakāśa* and the *Abhinava-bhāratī* if my Professor had not given his kind guidance at every step.

स्वबुद्धिशक्तिश्रमेण समतारि मही कथम् ।
ननु पोतायितं प्रेम्णा गुरुपादाम्बुजन्मनाम् ॥

University, Madras
15th June, 1939

V. RAGHAVAN.

LIST OF ABBREVIATIONS

Abhi. Bhā.	*Abhinava Bhāratī*, the commentary of Abhinavagupta on Bharata's *Nāṭya śāstra*.
A. Śekhara	*Alaṁkāra Śekhara* of Keśava miśra.
Bhā. Pra.	*Bhāva Prakāśa* of Śāradātanaya
Bib. Ind.	Bibilotheca Indica Series.
Cat. Cat.	*Catalogus Catalogorum* of Th. AUFRECHT.
Chowk.	Chowkhamba Sanskrit Series, Benares.
Com.	Commentary.
Des. Cat.	Descriptive Catalogue.
Dhva. Ā.	*Dhvanyāloka* of Ānandavardhana.
D.R.	*Daśarūpaka* of Dhanañjaya.
D.R.A.	*Daśarūpaka Avaloka* of Dhanika.
Epi Ind.	*Epigraphia Indica.*
Gæk. / GOS.	Gækawad Oriental Series, Baroda.
G.S.	*Gāthā Saptaśati* of Hāla
Hemacandra; *K.A.*	Hemacandra's *Kāvyānuśāsana.*
I.A.	*Indian Antiquary.*
IHQ.	*Indian Historical Quarterly*, Calcutta.
"*Insc. of N.I.*"	"*Inscriptions of North India*" by Dr. D. R. BHANDARKAR, Epigraphia Indica.
JOR.	*Journal of Oriental Research*, Madras.
K.A.	*Kāvyālaṁkāra.*
K.A.	*Kirātārjunīya* of Bhāravi.
K.Ā.	*Kāvyādarśa* of Daṇḍin.
K.A.S.S.	*Kāvyālaṁkāra-sāra-saṁgraha* of Udbhaṭa.
K.A. Sū. and Vṛ.	*Kāvyālaṁkāra-sūtra and Vṛtti* of Vāmana.
K.M.	*Kāvya-mīmāṁsā* of Rājaśekhara.
K.M. Gucchaka	Kāvyamālā Gucchaka.
K. Pra.	*Kāvya Prakāśa* of Mammaṭa.
K.S.	*Kumāra Sambhava* of Kālidāsa.
N.C.	*Naiṣadhīya-carita* of Śrīharṣa.
N.S.	*Nāṭya Śāstra* of Bharata.
N.S. edn.	Nirnaya Sagar Press edition.
Nya. Sū.	*Nyāya Sūtras of* Gautama.
Punj. Ori. Ser.	Punjab Oriental Series, Lahore.
Raghu.	*Raghuvaṁśa* of Kālidāsa.
R.A.S	*Rasārṇava-sudhākara* of Siṅga-bhūpāla.
S.K.Ā.	*Sarasvatīkaṇṭhābharaṇa* of Bhoja (Kāvyamālā 95).
S.M.	*Sāhitya mīmāṁsā.*
Śṛ. Pra.	*Śṛṅgāra Prakāśa* of Bhoja.
Triv. / T.S.S.	Trivandrum Sanskrit Series.
V.J.	*Vakrokti Jīvita* of Kuntaka.
V.P.	*Vākyapadīya* of Bhartṛhari.
V.V.	*Vyakti Viveka* of Mahima Bhaṭṭa.
Vyā.	Vyākhyā.
गाथा०	गाथासप्तशती
ध्व० आ०	ध्वन्यालोकः
मनु०	मनुस्मृति
शृ० प्र०	शृङ्गारप्रकाशः
सू० श०	सूर्यशतकम्

CONTENTS

ERRATA

PAGE	LINE	READ
7	11	Bilhana.
10	23	I—VI.
16	3	Raghu.
17	8	सोपाधि—
17	10	निविशति
18	20	—वियोगरूपा:
26	6	प्राहुरुभया—
35	1	Pustakarman
37	15	प्रकृतिभवमतोऽभिमानसंज्ञम्
48	30	भूत
49	23	अभेदभेदावथ तौ वदाम:
50	13	Śruta sambhava
52	17	Parakṛti
54	18	आत:
63	7	Paurusa
64	29	Niruktis
83	8	Poetry
95	41	शोभा—
103	1	In
117	2	—वर्ग:
133	13	गोरपत्य
144	31	Nīcavastu
172	13	Anuraṇana
174	33	तात्पर्य
175	18	हेतव:

ADDENDUM

Total Varieties of Dhvani

On p 172, lines 14-16, it is stated that later writers have worked out the possible varieties of Dhvani to 1326 and [illegible] ... p. 55 of [illegible] Vidyā- [illegible] of Dhvani-varieties. [illegible] multiply infinitely [illegible] See Locana, p. 228, lines 1-6 [illegible] is taken into account.

CHAPTER I

MANUSCRIPT MATERIAL

This study of mine of Bhoja's *Śṛ. Pra* is based mainly on the four volumes of the Ms of the *Śṛ Pra* deposited in the Govt. Oriental Mss Library, Madras, R No 3252, of which I give a description here.

Vol One. (I. 39. 52.) containing chapters one to six and a little in the beginning of chapter seven Pages 437.

Regarding this portion of the *Śṛ Pra*, chapters one to six, I consulted, for choosing readings and filling small lacunae, a press copy of these six chapters prepared by the Curator, Mm Prof S Kuppusvami SASTRI, and the staff of the Madras Govt Oriental Mss Library, when they had an idea of publishing the work. This press copy is also deposited in the above-said Library and has been prepared with three *Śrītāla* Mss of Malabar. Quotations in this portion have been identified as far as possible. This press copy runs to 555 pages

Vol. Two (I 39 53) containing chapter seven from where it was left in the first volume to chapter twelve This volume runs to 553 pages Chapters nine (with some omission in the beginning) to eleven are available to us in another copy of this portion of the *Śṛ. Pra* which is a copy from a palm-leaf Ms. in the Library of the Curator for publishing Sanskrit Mss., Trivandrum. [R. 3785 (T 2 158.) Mad Govt Ori. Mss. Library.] The readings of this duplicate for chapters nine to eleven are not generally good but I used the copy to fill up certain small gaps in the main Ms.

Vol Three. (I 39 54) containing chapter thirteen (with the beginning wanting) to chapter twenty-three. This volume runs to 408 pages

Vol Four (I 39 55.) containing chapters twenty-three to thirty-six, running to 510 pages

The total number of pages of these four volumes of the *Śṛ Pra* are 1908. (437 plus 553 plus 918)

CHAPTER II

LACUNAE IN THE MANUSCRIPT (*Śṛ. PRA.*)

ग्रन्थपाताः

VOLUME ONE :

1 Pp. 25-28 and 30-31 · Many lines are lost in these pages.

2. P. 31 Another gap ; the section where these two gaps occur treats of Avyaya and its varieties

VOLUME TWO .

3 P. 398 Two lines are missing

4 Pp. 400, 401, 403, 404, & 409 Small gaps in the lines. On pp. 403 and 404 no single line is completely available. But gaps marked 3 and 4 can be filled up by a reference to the corresponding portion of the *Sarasvatī-kaṇṭhābharaṇa* as well as to the other copy of the *Śṛ. Pra*, chapters 9-11, which exists in the Library.

VOLUME THREE :

5 The beginning of this Vol, i e, of chapter 13, is wanting. The portion lost seems to be small : it mentions Śṛṅgāra, i.e., Ahaṁkāra, as of four kinds according to the four Puruṣārthas, giving the Pravṛttis, Vṛttis, Rītis, type of hero and heroine etc., for each of these four Śṛṅgāras. The gap is no loss for the same topic is more elaborately dealt with again in the further chapters of this volume.

6 Pp 1-16, 28, and 56-58. Small gaps in most of the lines

7. P 210. The section here illustrates the Anubhāvas born of mind and speech (*mānasika* and *vācika*). In a hiatus in this section on p 210 are lost the illustrations of the mental Anubhāvas, Hāva to Gāmbhīrya, and of the vocal Anubhāvas, Ālāpa to Atideśa. On p 211 we see the jump from Hāva on p 210 to Atideśa. The Ms. itself notes here that one leaf in the original was blank (अत्र मातृकायामेकं पुटं शून्य दृश्यते)

8 P 236 Some part of the illustrations of the thirty-six kinds of emotional glances, Kānta etc., is missing and the Ms. here also says that two leaves in the original were blank. (अत्र मातृकायां पुटद्वयं शून्य दृश्यते)

9 P. 238 The gap is in the chapter on Dharma Śṛṅgāra and is towards the end of p. 238 In this gap are lost three varieties of physical (Kāyika) virtuous acts ; and the illustrations of the first five varieties of Dharma of the Nivṛtti type along with the enumeration of the ten kinds of Nivṛtti dharma.

VOLUME FOUR :

It is in this, the Fourth Volume, that the greatest loss is seen.

10 P. 464 The biggest lacuna in the Ms occurs here It is towards the end of chapter 25, and sweeps away the last portion of chapter 25, *the whole of chapter 26*, and the beginning of chapter 27. Thus the loss is threefold here '

(*a*) The portion of chapter 25, which is lost, is descriptive of some varieties of the verbal sources of knowledge through which, first love (Pūrva Anurāga) springs up The sources of knowledge are divided into two classes, Darśana and Śravaṇa ; the former is a certain number of Pramāṇas based on Pratyakṣa ; the latter, on Śabda, and comprises Śabda, Aitihya, Śrutānumāna, Śruto pamāna, Śrutārthāpatti, and Śrutasambhava The treatment with illustrations etc of the five beginning with Aitihya is lost.

(*b*) The whole of chapter 26 is lost It is not possible to make out exactly all the subjects dealt with in it. But it can be guessed in general that the lost chapter speaks of some aspects of Pūrva Anurāga

(*c*) The first half of chapter 27 is lost. The topics that made up this portion are not known Where the text begins, we find the treatment of the subjects, Saṃketa and Abhisaraṇa and the colophon says that the chapter as a whole speaks of Abhiyoga.

11 P 574 There must have been a derangement of the leaves of the original here The portion refers to the end of chapter 29, devoted to the description of a set of 48 conditions of Love, 'Sending of Messenger' (Dūta Sampreṣaṇa) etc. The whole subject is put under the head 'Dūta Sampreṣaṇādi' which must have been the name of the chapter also Somewhere, on or near p 574, this 29th chapter should have ended The last topics of this chapter of 48 items are Itivṛttākhyāna and Samīhitasiddhi These are almost finished when there occurs the gap in which are lost the end, colophon, etc of the chapter A small part of this missing portion is however available, having been misplaced in the middle of the next chapter, pp 613-4

12 Pp 574-578 These pages deal with certain ideas related to Māna. But these do not form the beginning of the 30th chapter, which is devoted to Māna The real beginning of this chapter has been fixed by me at the end of p 578 and the chapter runs up to p. 649

P 613. The matter between pp. 574-578 should come over to pp. 613-4 where there is a gap and an exchange of leaves with the final portion of the last chapter as pointed out above Some part of a topic in Māna is also lost in this derangement of leaves.

13. P. 622. A small gap in which are lost the illustrations of the six seats (Sthāna) of Māna, heart etc.

14 P. 678 and 831-4. Small gaps in a few lines on these pages.

15 P. 840. A gap in which are lost illustrations of six of the 64 stages of Love after Pūrva-anurāga-vipralambha.

16 Pp. 913-7. Small gaps in a few lines.

17. Pp 915-6. A bigger gap, in the last, i e, the 36th chapter. In this lacuna have disappeared the illustrations of seven kinds of Anubandhas in the list of twelve Anubandhas of Preman forming the Sampūrṇa and Anubandha stage of Sambhoga Also the enumeration of the twelve varieties of Prema Pāka forming the fourth stage of Sambhoga named Samyak and Prakarṣa, together with the illustrations of the first eight Pākas, is lost.

CHAPTER III

BHOJA'S AUTHORSHIP OF THE ŚR. PRA.

Bhoja[1] has been credited with works in every branch of knowledge, in every Śāstra[2]; and when modern scholars see a 'formidable' list of works attached to the name of an author, the first step in their research is to doubt and be sceptic about one single author's authorship of all those works And when the writer happens to be a king, the general 'research rule' is to put those works down as the works of court-poets who suppressed their own names and allowed their royal patrons to become famous instead. It cannot be contended that there were not cases of poets writing works and passing them off as their king's work, and there were also cases where later and minor writers preferred the suppression of their own names to allowing their works to die and sent their works out as those of a celebrated old writer. The former phenomenon at least, namely, the self-effacing spirit of certain original writers who allow other highly-situated personalities to publish the works as their own, is not peculiar to ancient India and Sanskrit literature; instances can be given from our own research-world of to-day That apart, even when the above-said two positions are granted, it must be accepted, very

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1. For Bhoja's date, see *Epi Ind* I pp 230-233, BÜHLER. Bhoja might have assumed reigns of government about 1010 A D or somewhat later. His Rājamṛgāṅka is dated 1042-3 A.D He died sometime after 1062 A D

"Insc. of N I" Nos. 132 and 133 dated A.D 1055 and 1056 speak of Bhoja's successor, Jayasimhadeva Nos. 108 and 110 are Bhoja's inscriptions dated A.D 1019 (ed in *IA* XLI and *Epi Ind* XI) and No 111 is another Bhoja-inscription dated A.D 1021

2 According to Ajada who commented on Bhoja's *Sarasvatīkaṇṭhābharaṇa*, Bhoja wrote 84 works and all these were given names which were Bhoja's own titles, Birudas. 'Sarasvatīkaṇṭhābharaṇa' and 'Śṛṅgāraprakāśa' were also Bhoja's titles like 'Rājamṛgāṅka", 'Samarāṅgaṇasūtradhāra' etc.

"इह हि शिष्टशिरोमणि निखिलगिरवद्यविद्यानिर्माणापूर्वप्रजापति प्रचण्डभुजदण्डपराक्रमार्जित-चतुरशीतिविरुद्प्रकाशितस्वकृतग्रन्थसमाजः श्रीभोजराज. शास्त्रारम्भे etc." p 37. *Des Cat of Mss in Jain Bhandars at Pattan*, Vol. I, Palm-leaves, GOS LXXVI

The *Prabhāvakacarita* of Candraprabhasūri, N.S Edn, I, p 300, verses 75-78, refer to Bhoja's works in the several branches

भोजव्याकरणं ह्येतत् शब्दशास्त्रं प्रवर्तते ॥
असौ हि मालवाधीशो विद्वच्चक्रशिरोमणिः ।
शब्दालङ्कार दैवज्ञ तर्कशास्त्राणि निर्ममे ॥
चिकित्सा राजसिद्धान्त रसवास्तूदयानि च ।
अङ्कशाकुनकाध्यात्म स्वप्नसामुद्रिकाण्यपि ॥
ग्रन्थान्निमित्तव्याख्यानप्रश्नचूडामणीनिह ।
विवृतिं चाय सद्भावेऽर्थशास्त्रं मेघमालया (?) ॥

learned men among kings there were; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning.

This general question apart, we shall come to the authorship of the *Śṛ. Pra* of Bhoja All the writers who have known the *Śṛ. Pra.* have quoted it as a work of king Bhoja; and Bhoja as an Ālamkārika is a very prominent name. The work *Śṛ. Pra*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śṛ. Pra*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat*, before giving the list of works attributed to Bhoja, that it is superfluous to add that *not one* of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN's edition of chapters xxii-xxiv of the *Śṛ. Pra* Mr A RANGASVAMI SARASVATI says less strongly: "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śṛ. Pra* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign" (p vii) 'Minute analysis' and 'selections of quotations' by them selves do not necessarily presuppose the joint working of a number of authors

The anthology named *Saduktikarnāmṛta* compiled by Śrīdharadāsa gives the opening Mangala śloka of the *Śṛ. Pra.* on Ardhanārīśvara—

अच्छिन्नमेखलमलब्धदृढोपगूढमप्राप्तचुम्बनमवीक्षितवक्त्रकान्ति ।
कान्ताविमिश्रवपुषः कृतविप्रलंभसभोगसख्यमिव पातु वपुः पुरारेः ॥

p 37. Bib Ind. Edn., p 22, Punj. Ori. Ser Edn.

as a verse of a poet named Cittapa[1] who is cited also as Chittapa, Kṣittapa, Chitrima and Chinnama.[2] Some of the forty[3] verses ascribed to this poet in the *Saduktikarnāmṛta* are quoted in the *S. K Ā* and the *Śṛ. Pra* Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1 This verse is not found in other anthologies including the *Sūktimuktāvali* of Jalhana.

2 See the *Śārngadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936). The *Ganaratnamahodadhi*, edn. EGGELING, pp. 80 140, and also F. W. THOMAS, Introduction to the *Kavindravacanasamuccaya*, pp 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 294, and 327

Subhāṣitāvali of Vallabhadeva has a verse mentioning Cittapa as a poet attached to Bhoja (p 30, śl. 186. PETERSON's edn भोजश्चित्तपबिल्हणप्रभृतिभिः etc.) The *Prabhāvakacarita* of Candraprabhasūri (N S edn Pt I, pp 242ff) refers to Cittapa as a poet in Bhoja's court and as the pupil of Kardamarāja All these taken together might induce one to accept the conclusion that Bhoja's court-poet Cittapa wrote the *Śṛ Pra.*

The large number of Cittapa-verses and the proximity by time though not by place predispose one to attach weight to the authority of the *Saduktikarnāmṛta* but it must be remembered that an anthology as such must not form the determining evidence The verse in the *Subhāṣitāvali* connecting at the same time Bilhana with Cittapa as poets who sang of Bhoja seems to assume questionable chronology if it means that both of them were in Bhoja's court The verse would not contradict the possibility of the two poets being later in time to Bhoja of whom they sang And the *Prabhāvakacarita* is after all only a book of tales Even if the *Saduktikarnāmṛta* is correct in its ascription of the verse 'Acchinnamekhalam etc.' to Cittapa, it is not improbable that Bhoja used one of his court-poet's verses which was apt as the Mangala Śloka when he wrote the *Śṛ. Pra.*

Whether king Bhoja wrote the *Śṛ. Pra* or Cittapa or some other poet wrote it for the king, the work is of absorbing interest for its main theory of the new Rasa of Ahamkāra-Abhimāna-Śṛṅgāra, for the numberless noteworthy points of originality in its treatment of the other topics of Poetics, for the wealth of illustrative literature, (much of it otherwise little known), that is quoted and for the characteristic, if not masterly, mind that is revealed through its whole length I should now proceed to give an adequate account of these

learned men among kings there were; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning

This general question apart, we shall come to the authorship of the *Śṛ. Pra.* of Bhoja All the writers who have known the *Śṛ. Pra.* have quoted it as a work of king Bhoja; and Bhoja as an Ālamkārika is a very prominent name The work *Śṛ. Pra.*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śṛ Pra*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that *not one* of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN's edition of chapters xxii-xxiv of the *Śṛ. Pra.* Mr A. RANGASVAMI SARASVATI says less strongly: "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śṛ. Pra* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign." (p vii) 'Minute analysis' and 'selections of quotations' by them selves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarṇāmṛta* compiled by Śrīdharadāsa gives the opening Maṅgala śloka of the *Śṛ. Pra* on Ardhanārīśvara—

अच्छिन्नमेखलमलब्धदृढोपगूढमप्राप्तचुम्बनमवीक्षितवक्त्रकान्ति ।
कान्ताविमिश्रवपुषः कृतविप्रलंभसंभोगसख्यमिव पातु वपुः पुरारेः ॥

p. 37. Bib. Ind. Edn, p. 22, Punj Ori Ser. Edn.

as a verse of a poet named Cittapa[1] who is cited also as Chittapa, Kṣittapa, Chitrima and Chinnama.[2] Some of the forty[3] verses ascribed to this poet in the *Saduktikarṇāmṛta* are quoted in the *S. K. Ā.* and the *Śṛ. Pra* Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1. This verse is not found in other anthologies including the *Sūktimuktāvalī* of Jalhana

2. See the *Śārṅgadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936) The *Gaṇaratnamahodadhi*, edn. EGGELING, pp 80, 140 and also F. W. THOMAS, Introduction to the *Kavīndravacanasamuccaya*, pp 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 294, and 327.

To these Bhoja devotes two chapters, vii and viii. The rest of the whole work is devoted to the remaining fourfold poetical relations—Doṣahāna, Guṇopādāna, Alaṁkāra-yoga and Rasa-aviyoga These four are, in a way finished with chapter xi, chapter ix dealing with Doṣas and Guṇas, chapter x with three kinds of Alaṁkāras and chapter xi with Rasa Chapter xii is on the 'build' of the Drama which also goes with part of the contents of chapter xi The rest of the work, chapters xiii-xxxvi, deal exclusively with Rasas, the fourth and the greatest 'Sāhitya' of Śabda and Artha in Kāvya Thus underlying the edifice of this sky-scraper of *Śṛ. Pra* is the foundation and scheme of *Sāhitya*, expressed in the three words— शब्दार्थौ सहितौ काव्यम् Thus, just as the name *Śṛ Pra* gives one, from the outside, an idea of the main subject of the work, the words शब्दार्थौ सहितौ काव्यम् and the concept of *Sāhitya* give him on the first entrance into the work, an idea of how the work proceeds with the subject

The *Śṛ. Pra* is at once a treatise on Poetics and Dramaturgy. Bhāmaha, Daṇḍin and Vāmana mention Drama, but they refer us to other works on that branch of literature and restrict themselves to Poetics Rājaśekhara's *Kāvyamīmāṁsā*, as planned out at the beginning of the first chapter, seems to have dealt with both Poetics and Dramaturgy Bhaṭṭa Tota's *Kāvyakautuka*, as citations from it in the *Abhinavabhārati* of his pupil Abhinava show, dealt with both And so also perhaps the *Hṛdayadarpana* of Bhaṭṭa Nāyaka But these works are lost The general tendency of the times was to write special treatises propounding special theories and not comprehensive works dealing with all branches As a contrast to works exclusively on Poetics, there were works like the *Daśarūpaka* exclusively on Dramaturgy. Bhoja seems to be the first writer whose work is available to us now, who embraced both branches and wrote in the same work on both In later times, writers like Viśvanātha and Vidyānātha followed Bhoja by writing on both, while there were others who followed the model set by Mammaṭa's *Kāvyaprakāśa* and excluded Dramaturgy There were also works modelled after the *Daśarūpaka*, as for instance, the *Rasārnavasudhākara* of Śinga Bhūpala, dealing with Rasa and the ten kinds of dramas Besides being an encyclopædic compilation, the *Śṛ Pra* is also a Prasthāna Grantha, a work which appeared for establishing a theory of poetry and poetic appeal and in this respect it resembles in a measure the *Dhvanyāloka* and the *Vakroktijīvita* and others, for Bhoja has tried to propound a new Rasa theory in this treatise of his

It also seems that Bhoja attempted to imitate Bharata whose *Nāṭya Śāstra* speaks of Poetics also though its main subject is Dramaturgy For, Bharata wrote in 36 chapters and so also Bhoja, Bharata dealt with Sanskrit language and its grammar to some extent and Bhoja dealt with both more elaborately It is however strange how Bhoja omitted treatment of prosody which is very closely related to Poetics Bhoja could have, with greater propriety than digressing into the Śāstras of Pada and Vākya, comprehended within his work the subject of metres Similarly he could have devo-

ted a chapter to Kavisamaya which subject latterly attained greater importance and appropriated to itself a definite place and a few chapters in many Alamkāra works Kavisamaya and Kaviśikṣā formed part of the pre-Bhoja work of Rājaśekhara, the *Kāvyamīmāṁsā.* This must also be mentioned regarding the subjects found dealt with in the *Śr Pra.*, that other topics of Nāṭya found in Bharata's work could have come into the *Śr. Pra.* with greater relevancy than grammatical discussions, Vākya dharmas, Pramāṇa carcās etc.

Some of the grammatical topics can be never left out of Poetics In the post-Dhvani period, works which followed the Dhvani-mārga began always with the treatment of the three Śabdavṛttis of *Mukhyā, Gauṇī,* and *Vyañjanā* Bhāmaha, Daṇḍin and Vāmana make slight mention of Śabda, Artha and Bhāṣās in the opening part of their works, and in Bāmaha and Vāmana, we have the last chapter devoted to a discussion of grammatical usages in poetic composition Topics of Logic were also not excluded and Bhāmaha dealt with them in one chapter, Pratijñā, Hetu and Dṛṣṭānta, in relation to Doṣas But none entered into discussions on these subjects and others of Pada, Vākya and Pramāṇa more fully than Bhoja A perusal of the notice of the detailed contents of the 36 chapters of the *Śr Pra* which follows, will show everything that is comprehended in this mammoth work of Bhoja. The following analysis with the list of the chapter-names will give a bird's eye-view of the same

(i) Chapters I-IV Śabda and Artha

Chapter 1. प्रकृत्यादि प्रकाशः }
Chapter 2. प्रातिपदिकादि प्रकाशः } शब्दः
Chapter 3 प्रकृत्यादिशब्द ,, }
Chapter 4 क्रियाद्यर्थ चतुष्टय प्रकाशः }
Chapter 5. उपाध्यर्थ चतुष्टय ,, } अर्थः
Chapter 6 विभक्त्यर्थादि चतुष्टय ,, }

Chapters VII-XI Sāhitya ; VII and VIII Grammatical part, IX-XI Poetical part of Sāhitya.

Chapter 7. केवलशब्दसंबन्ध शक्ति प्रकाशः } अभिधा, विवक्षा, तात्पर्यं, प्रविभागश्च.
Chapter 8. सापेक्षशब्दशक्ति प्रकाशः } व्यपेक्षा, सामर्थ्यं, अन्वयः, एकार्थीभावश्च.
Chapter 9 दोषहानगुणोपादान प्रकाशः } दोषा गुणाश्च.
Chapter 10 अलङ्कारयोग प्रकाश—अलङ्काराः
Chapter 11 रसावियोग प्रकाश.—रसः, दृश्यश्रव्यप्रबन्धभेदाः, प्रबन्धे दोषहान–गुणालङ्कारयोग–रसावियोगादयः
Chapter 12. Mainly on Drama and its features.

प्रबन्धाङ्गचतुष्ट्यादि चतुष्टय प्रकाशः } सन्ध्यङ्गादि.

Chapter 13. रतिप्रकाशः रतिप्रपञ्चः
Chapter 14 हर्षादिप्रकाश. हर्षादि–अष्टचत्वारिंशद्भावाः

With this, a brief treatment of Rasas is finished Now begins an elaborate treatment of Rasa

Chapters XV-XVII. Vibhāvas and Anubhāvas of Rati

Chapter 15 रत्यालम्बनविभावप्रकाशः
Chapter 16 उद्दीपन ,, ,,
Chapter 17 अनुभाव प्रकाशः

Next section in four chapters dealing with the four Śṛṅgāras of the four Puruṣārthas

Chapter 18 धर्मशृङ्गार प्रकाश
Chapter 19. अर्थ ,, ,,
Chapter 20 काम ,, ,,
Chapter 21 मोक्ष ,, ,, and
नायकनायिकाविभाग and ना॰ ना॰ गुणाः

Then begins the last and the greatest elaboration of the 'lower' Śṛṅgāra Rasa developing from Ratisthāyin, in its two phases of Vipralambha and Sambhoga.

Chapters XXII—XXIII general, XXIV—XXXII Vipralambha and its four varieties, XXXIII—XXXVI Sambhoga and its varieties

Chapter 22 अनुरागस्थापन प्रकाशः
Chapter 23 विप्रलम्भसम्भोग ,,
Chapter 24 विप्रलम्भान्वर्थप्रकाश.
Chapter 25 पूर्वानुरागविप्रलम्भप्रकाश
Chapter 26 ,, ,,
Chapter 27 ,, ,,
अभियोगविधि प्रकाश
Chapter 28 दूतविशेष दूतकर्मोपवर्णन प्रकाश.
Chapter 29 दूतसंप्रेषणादि (?) प्रकाशः
Chapter 30 मान प्रकाशः
Chapter 31 प्रवासोपवर्णन ,,
Chapter 32 करुणनिर्णय ,,
Chapter 33 सम्भोगशब्दार्थ ,,
Chapter 34 प्रथमानुरागानन्तरसम्भोगप्रकाश.
Chapter 35 मानाद्यनन्तरसम्भोगप्रकाशः
Chapter 36 सम्भोगावस्थाप्रकाशः

CHAPTER V

DETAILED NOTICE OF THE CONTENTS OF ALL THE 36 CHAPTERS OF THE ŚṚ. PRA.

• न तज् ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान् कवेः ॥

CHAPTER 1

Two Maṅgala Ślokas

Ten introductory verses which briefly state Bhoja's new theory of the one and only Rasa named Ahaṁkāra-Abhimāna-Śṛṅgāra. A brief note explaining in prose the same Rasa theory. Drama or poetry present and depict this Rasa to the Sahṛdaya. Pp 1-4.

Kāvya greater than Nāṭya, poet and dramatist greater than the actor. Definition of Kāvya; Bhāmaha's definition accepted; शब्दार्थौ सहितौ काव्यम् poetry is the Sāhitya of Śabda and Artha. Śabda and its 12 varieties; Artha and its 12 varieties. Sāhitya, the relation or Sambandha between the two, Śabda and Artha; this is of two kinds,—grammatical or syntactic relations in two sets called Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis; poetic relation of four kinds, Doṣahāna, Guṇādāna, Alaṁkārayoga and Rasa-aviyoga

Kāvya

1. *Śabda* 12 Kinds	2. *Artha* 12 Kinds	3. *Their Sāhitya.* 12 Kinds
Prakṛti	Kriyā	Abhidhā
Pratyaya	Kāla	Vivakṣā
Upaskāra	Kāraka	Tātparya
Upapada	Puruṣa	Pravibhāga
Prātipadika	Upādhi	Vyapekṣā
Vibhakti	Pradhāna	Sāmarthya
Upasarjana	Upaskārārtha	Anvaya
Samāsa	Prātipadikārtha	Ekārthībhāva
Pada	Vibhaktyartha	Doṣahāna
Vākya	Vṛttyartha	Guṇopādāna
Prakaraṇa	Padārtha	Alaṁkāra yoga
Prabhandha.	Vākyārtha	Rasa aviyoga

Prakṛtis (Pp 4-58. Vol. I)

1. Dhāturūpas 6 Kinds	2. Pratyayarūpas 6 Kinds	3. Prātipadikarūpas 6 Kinds
Paripaṭhitas	Sup-pratyayāntas	Nāma (Pp 9-10)
Aparipaṭhitas	Tiṅ-pratyayātas	Avyaya (Pp 11-31)
Paripaṭhita-aparipaṭhitas	Kṛt-pratyayāntas	Anukaraṇa (Pp 32-34)
Pratyaya dhātus	Taddhita-pratyayāntas	Kṛt (Pp 34-35)
Nāma dhātus	Dhātu-pratyayāntas	*Taddhita* (*P* 35)
Pratyayanāma dhātus	Strīpratyayā[illegible]	Samāsa (Pp 35-58)
(Pp 4-7)	(Pp. 7-[illegible])	(Pp 9-58)

In this section there is a large amount of grammatical discussion in the sub-section of Samāsa (Pp 35-58), Samāsa is defined and its varieties are explained

Pratyayas (Pp 58-61)

1. Dhātupratyaya 6 Kinds	2 Pratyayapratyaya 6 Kinds	3 Prātipadika-pratyaya 6 Kinds

Upaskāras (Pp 61-64)

1 Prakṛtyupaskāra 6 Kinds	2. Pratyayopaskāra 6 Kinds	3 Ubhayopaskāra 6 Kinds

Upapada (Pp 64-66)

3 Kinds

The names of the first and the second are lost, the third variety is Tiṅ-upapada. Each of these three again has six sub-varieties

With this Upapada ends chapter I

प्रकृतिप्रत्ययावेव उपस्कारश्च दर्शित· ।
क्रमादुपपदस्यापि स्वरूपमुपवर्णितम् ॥
अव्ययानि निपाताश्च गतयश्च निरूपिता· ।
कर्मप्रवचनीयाश्च सोपसर्गा· प्रकाशिताः ॥
न केवलेह प्रकृतिः प्रयुज्यते न केवला. सुप्तिङजणत्स्यआदय· ।
भवत्युपस्कार इहापृथग् द्वयो द्वयार्थमेवोपपद प्रयुज्यते ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते शृङ्गारप्रकाशे प्रकृत्यादिप्रकाशो नाम प्रथमः प्रकाश. समाप्त ॥

Chapter II Pp. 66-159

Prātipadika: Three kinds · Vibhaktāvayava, Avibhaktāvayava and Anukaraṇa treated respectively between pages 66-132, 132-133 and 133-34

Upsarjana: Its treatment ends on p. 112

Samāsa: p. 113

Vibhakti: p. 134.

This chapter does not seem to deal with the subjects in the order of their enumeration given at the beginning of the work The following is the colophon:

प्रकृतिप्रत्ययौ त्रेधा त्रिधोपस्कारभक्तयः ।
त्रिरेवोपपदप्रातिपदिकाभ्यां विभक्तयः ॥
त्रिधोपसर्जनं त्रेधा समास इति कीर्तितः ।
प्रातिपदिकशब्दोऽयं अथान्वाख्याय उच्यते ॥

पदमिह त्रिविध प्रतिपाद्यते
त्रिविधमेव हि वाक्यमथ त्रिधा ।
व्यवहृतिः खलु शब्दनिबन्धना
यदनयोरुभयो प्रतिनिष्ठति ॥

इति श्री + + + शृ० प्र० प्रातिपदिकादिप्रकाशो नाम द्वितीयः प्रकाशः ॥

Chapter III Pp. 160-258.

Pada: 3 kinds, Kriyā, Kāraka and Upaskāra; each of these three is of six kinds. Pp. 160-191.

Vākya: एकार्थपरः पदसमूहो वाक्यम्। Pp 191-221. Three kinds, Samskṛta, Prākṛta and Apabhramśa.

Samskṛta is of three kinds: Śrauta, Ārṣa, Laukika. Śrauta is Mantra and Brāhmana; Ārṣa is Smṛti and Purāṇa; Laukika is Kāvya and Śāstra.

Prākṛta is of three kinds: Sahaja, Lakṣita and Śliṣṭa. Sahaja is Samskṛta-sama and Deśya; Lakṣita is Mahārāṣṭra and Śaurasena; Śliṣṭa is Paiśāca and Māgadha

Apabhramśa is of three kinds: Uttama, Madhyama and Kaniṣtha. Uttama is Āvantya, Lāṭīya etc., Madhyama is Ābhīra, Gaurjara, etc. Kaniṣṭha is Kāśmīra, Paurastya, etc.

This kind of classification of Prākṛta and Apabhramśa is not available in Vararuci's *Prākṛtaprakāśa*. It seems to be Bhoja's own. Lakṣmīdhara's *Ṣaḍbhāṣācandrikā* also has no such classification.

Then, each of these Vākyas is said to be of 11 kinds through Ākhyāta :

तदेतत् समस्तमपि वाक्यजातम् आख्यातोपाधेः एकादशप्रकारं विप्रथते, तद्यथा–एकाख्यातम् अनेकाख्यातम्, आवृत्ताख्यातम्, अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थाख्यातम्, समुच्चिताख्यातम्, कृदभिहिताख्यातम्, अपेक्षिताख्यातम्, एकान्तराख्यातम्, निरन्तराख्यातमिति ।"

Pp. 194-5

Illustrations for each of these Pp 194-5 While illustrating, Bhoja gives 12 kinds; Apekṣitākhyāta is given as Adhyāhṛtākhyāta and next to it, a new variety, Anapekṣitākhyāta is given See separate section on Bhoja and Rājaśekhara These varieties refer to the number and nature of the verb occurring in a sentence.

A discussion follows on the possibility of such a classification of Vākya into Vākyas with more than one verb Kātyāyana's view is cited that there is no Sambandha between Ākhyātas (p 210) and then the Sūtrakāra's (Pāṇini's) view is cited that Vākya with more than one verb is possible

"तदेव कात्यायनमते नास्त्येव आख्यातयोः सम्बन्धः । सूत्रकारस्य तु मतेऽस्त्येव आख्यातयोरनेकवाक्यत्वेन अभिसम्बन्ध इति । p. 210.

The *Mahābhāṣya* and the *Vākyapadīya* are also quoted in this section On p 220 Bhoja begins to explain that in the cases of sentences with more than one verb, there is no room for the objection of Vākyabheda The 'Bhāṣyakāra is said to agree with the Sūtrakāra

The above classification is said to be based on Artha Another classification of Vākyas based on Śabda follows 3 kinds called Ekavākya, Anekavākya and Ekānekavākya Ekavākya is Sānubhandha and Niranubandha. Anekavākya is Ādyupasamhṛta and Antopasamhṛta, Ekānekavākya is Sarvanāmayojita and Vibhaktiyojita These extend up to p 221

Prakarana Pp 222-228 3 kinds,—Prastuta, Kalpita and Ākasmika. Each is twofold Prastuta is divided into Anga and Varṇaka Aṅga is part of the story, as for example, the advent of the Brahmacārin into Pārvatī's Āśrama and his talk with Pārvatī "Prakaranārthasya kathāśarīratvam" Varṇaka is a descriptive section, as for example, the description of Pārvatī in Canto I of the *Kumārasambhava* It is so called because, though an essential part of the story, it is purely descriptive of a person, of a single situation or of a scene Kalpita is either Sābhāsa or Nirābhāsa Sābhāsa is the imaginative items which are introduced by the poets but which have their counterparts in history or Purāna E g Māgha's imaginative description of the same evil spirit being born again and again as Hiranyakaśipu, Rāvana and Śiśupāla in Canto I, of his *Śiśupālavadha* Nirābhāsa is purely imaginative details E g description in the *Kirātārjunīya* of the fight between Śiva and Arjuna Ākasmika is also of two kinds, Sabīja and Nirbīja Sabīja is an accidental anecdote coming by the way but which influences the future course of the story, E g Aja meeting the Gandharva cursed to be an elephant and getting from him the Astra Prasvāpana, which later helps him to defeat the royal suitors who

attack him. "Agrataḥ Phalopalambha." Nirbīja is an incident on the way which has nothing to contribute to the story. "Agrataḥ Phala anupalambha." E g. killing of Virādha in *Raghu.* XII.

This classification goes up to p. 225.

It is then pointed out that one Prakaraṇa may have many minor Prakaraṇas within it. As for example, the Indumati svayamvara in *Raghu.* VI is a Prakaraṇa and within it, the many separate descriptions of the several kings assembled there are minor Prakaraṇas. Similarly a Prabandha like the *Uttararāmacarita* contains within it Prabandhas like the *Garbhanāṭaka* in the last act. This topic ends on p. 228.

Prabandha: It is of three kinds· Padya, Gadya and Miśra. Padya or verse is of three kinds: Akṣaracchandas (vedic verses), Mātrācchandas, and Gaṇacchandas All these three again are of three kinds each: Sama, Ardhasama and Viṣama Gadya is Vṛttagandhi or Cūrṇa or Utkalikā prāya. Miśra is Padyapradhāna, Gadyapradhāna or Tulyarūpa. These classifications end on p. 232.

Then follows a long discussion on the definition of Śabda whose treatment in 12 varieties Bhoja now finishes with this chapter. कः पुनः शब्दः ? He has defined it as Prakṛti, etc. in an enumerative manner. There is the other structural definition that Pada is a collection of letters. वर्णसमूहः शब्दः । Bhoja discusses the issue. Upavarṣa is quoted on Śabda and the subject later touches on the doctrine of Sphoṭa This section closes on p. 237 with the chapter itself ending here.

Thus, with the third chapter ends the treatment of Śabda in the triad, Śabda, Artha and Sāhitya

The colophon of the third chapter is as follows:

उक्तः क्रमाद् द्वादशभेदभिन्नः
शब्दप्रपञ्चोऽयमनादिसिद्धः ।
अथार्थमूर्त्यास्य विवर्तमाद्यं
तावत्प्रकारं प्रतिपादयामः ॥

इति श्री + + शृ० प्र० प्रकृत्यादिप्रकाशो नाम तृतीयः प्रकाशः ॥

CHAPTER IV. Pp. 238-308

With this chapter begins the treatment of Artha and its twelve varieties. The first is *Kriyā.* Kriyā is defined as Dhātvartha. Dhātus are classified into three kinds: Astyarthas, Bhavatyarthas and Karotyarthas. Pp. 238-9.

Then a long discussion on Kriyā and Kāraka follows in which the *Vākyapadīya* is profusely quoted. The discussion extends from p. 239 to p. 268.

Kāla: pp. 268-278. Kāraka. pp 278-305 Puruṣa: three kinds, — Prathama, Madhyama and Uttama, p. 305-8. The chapter ends here.

तेऽमी क्रिया च कालश्च कारक पुरुषस्तथा ।
उक्ता परा(दा)र्थाश्चत्वारः स्वैस्स्वैर्भेदैस्समन्विता ॥

द्रव्यात्मा चापि कालो य प्रसङ्गात् सोऽपि कीर्तितः ।
स हि प्रायः प्रबन्धेषु तत्र तत्रोपयुज्यते ।
क्रियायां कालोऽन्तर्भवति पुरुषः कारकपदे
प्रधाने सोपाधिद्वयमपि तदेतन्निविशते ।
प्रधान त प्राहु यमभिदधते घञ्प्रभृतय
सहोपस्कारार्थैर्निविशति स तु प्रातिपादके ॥

इति महाराज + शृ० प्र० **क्रियाद्यर्थचतुष्टयप्रकाशो** नाम चतुर्थः प्रकाश समाप्तः ॥

CHAPTER V Pp 311-366

This chapter deals with *Upādhi*, *Pradhāna*, *Upaskārārtha* and *Prātipadikārtha* The chapter closes with a discussion on Nipātas The *Vākyapadīya* is profusely quoted.

उपाधिरेव त्रिविधः प्रधानमपि च त्रिधा ।
त्रिधोपस्कारवान् प्रातिपदिकार्थश्च वर्णितः ॥

वाचकत्व निपातानां द्योतकत्वं च निश्चितम् ।
कर्मप्रवचनीयानामुक्ता सम्बन्धसङ्गतिः ॥
अथो विभक्त्यर्थविधस्त्रिधोच्यते त्रिधैव वृत्त्यर्थपदार्थनिर्णयः ।
क्रियादिवाक्यार्थनिवर्तनात्तत त्रिधैव वाक्यार्थगतिः प्रपञ्च्यते ॥

इति महा + + शृ० प्र० **उपाध्यर्थचतुष्टयप्रकाशो** नाम पञ्चमः प्रकाशः ॥

CHAPTER VI Pp. 366-427

Vibhaktyartha Pp 366-382 3 kinds, Samkhyā, Kāraka, and Śeṣa. A discussion follows.

Vṛttyartha Pp 382-392 3 kinds, Apadārtha, Ekapadārtha and Anekapadārtha. Then follows a discussion on the definition of Vṛtti Pp 384-392.

Padārtha: Pp 392-407. Jāti, Vyakti and Ākṛti A long discussion on these three in which the views of Vyāḍi and Vindhyavāsin are quoted Most of the matter here is reproduced from the *Nyāyamañjarī* of Jayantabhaṭṭa.

Vākyārtha: Pp 407-427 Bhāvanā, Vidhi and Pratibhā. Vidhi includes Niṣedha also.

On p. 424 begins a discussion on Vivarta of the Śabda Brahman; Artha is explained as Adhyāsa on, Vivarta of, or Vipariṇāma of Śabda; the suggested idea or Pratīyamānārtha also is considered as Vipariṇāma among Arthas. Pp. 425-427.

With this, the sixth chapter, closes the treatment of Artha. The next chapter begins Sāhitya.

विभक्त्यर्थोऽथ वृत्त्यर्थः पदार्थश्चोपवर्णितः ।
भावनादिप्रभेदेन वाक्यार्थश्च प्रकीर्तितः ॥
क्रियायाश्च पदार्थत्वाद् वाक्यार्थत्वमुपाकृतम् ।
कृतं च भावनायास्तदपदार्थत्वहेतुकम् ॥
वाच्या विशेष्याः प्रत्याय्याः शब्दस्योक्ताः क्रियादयः ।
अध्यासविपरीणामविवर्ताश्चास्य तान्प्रति ॥
विभक्तिवृत्त्यर्थवतोरुपस्क्रिया प्रधानयोर्धाम पदार्थ इष्यते ।
पदं पदार्थस्य तु वाक्यगोचरः भवेद्यतोऽर्थः तदतो निरूप्यते ॥

इति महा + + शृ० प्र० **विभक्त्यर्थादिचतुष्टयप्रकाशो** नाम षष्ठः प्रकाशः ॥

CHAPTER VII

Vol. I, pp. 428-437 Vol. II, pp. 1-75.

This chapter begins the treatment of the twelve-fold Sāhitya.

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थीभाव-दोषहानगुणोपादानालंकारयोगरसावियोगरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमित्युच्यते ॥

1. *Abhidhā* : 3 kinds, Mukhyā, Gauṇī and Lakṣaṇā.

I अभिधा

p. 428.

मुख्या		गौणी		लक्षणा (Vol. II, pp 9-18)	
तयाभूतार्था	तद्भावापत्तिः	गुणनिमित्ता and उपचारनिमित्ता		लक्षणा	लक्षितलक्षणा
जातिविषया	अध्यासात्मिका	Pp. 434-437 Vol. I, and pp. 1-2 Vol. II.	pp. 2-9 Vol. II,	सामीप्यलक्षणा	रूढलक्षणा
व्यक्ति ,,	कल्पना ,,			साहचर्य ,,	प्रतीक ,,
आकृति ,,	वितर्क ,,			हेतु ,,	विवक्षित,,
गुण ,,	विपरिणाम,,			तादर्थ्य ,,	विरुद्ध ,,
क्रिया ,,	विपर्यय ,,			परिणाम ,,	तदन्य ,,
सम्बन्ध ,,	प्रवाद ,,				प्रकीर्ण ,,
Pp. 429-433.				Pp. 9-11.	Pp. 12-18.

Vol. I. of the Madras Ms. of the *Sr. Pra* closes here with p. 437 in the middle of Guṇanimittā Gauṇī

2. *Vivakṣā*: Pp 18-21. वाङ्मयत्रिधा—

(i) अपौरुषेयम्—वेद.—शब्दप्रधानम्—अत्र विवक्षा नास्ति ।

(ii) आर्षम्—स्मृतीतिहासादि—अर्थप्रधानम्—'लौकिकानां हि साधूनां वागर्थमनुवर्तते । ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥'

(iii) पौरुषेयम्—उभयप्रधानम्—'विवक्षातः कारकाणि भवन्ति ।'

Pp. 21-22. 3 verses of general literary criticism bearing on poets'. Vivakṣā.

असम्बन्धे सम्बन्धविवक्षा, अचेतनेषु चैतन्यविवक्षा, प्रधाने गुणविवक्षा, गुणे प्रधानविवक्षा, समुदायेऽवयवविवक्षा, अवयवे समुदायविवक्षा, अभेदे भेद वि०, भेदे अभेद वि०, सदसतोर्वि०, सदसतोरवि०, स्तुत्या निन्दावि०, निन्दाया स्तुतिवि०, विधिना निषेध वि० ।

एवमियमनेकधा विवक्षा विप्रथते । तदेष लौकिकवादः—

"अस्मिन्नपारे संसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥"

अपि च—

ठिअमठिअं दीसइ अठिअपि जइ ठिअव पडिभाइ ।
जह संठिअ अ दीसइ सुकईण इमाओ पअईओ ॥ (Vākpati, the *Gauḍavaho*, 66)

किञ्च—

क्वचित्स्वल्पेऽप्यर्थे प्रचुरवचनैरेव रचना
क्वचिद्वस्तु स्फारं कतिपयपदैरर्पितरसम् ।
यथावाच्यं शब्दाः क्वचिदपि तुलायामिव धृता-
स्त्रिभिः कल्पैरेव कविवृषभसन्दर्भनियमः ॥

विवक्षा
(Pp. 22-31)

काक्वादि व्यङ्ग्या	प्रकरणादि व्यङ्ग्या	अभिनयादि व्यङ्ग्या
काकुः	प्रकरण, अर्थ,	अभिनयः, अपदेशः, निर्देशः,
स्वरः	लिङ्ग, औचित्य,	सञ्ज्ञा, इङ्गित, आकारः.
विच्छेदः	देशः, कालः	
	P 30	Pp. 30-31

काकुः Pp. 22-25

नियतप्रतिबन्धा	अनियतप्रतिबन्धा	अप्रतिबन्धा
साकांक्षा-(आक्षेपगर्भा, प्रश्न०, वितर्क०)	अनन्ता— अभ्युपगमानुनयकाकुः, अभ्यनुज्ञोपहासकाकुः etc.	एकगुणा, द्विगुणा, त्रिगुणा, चतुर्गुणा.
निराकांक्षा		

स्वराः Pp 25-26

प्लुतादयः	उदात्तादयः	प्रगृह्यादयः

On p. 133, under Upameya-samāsa, begins a long discussion on Upamāna and Upameya and the Upameya-samāsa, going upto p. 138.

Pp. 138-139 Taddhita-ekārthībhāva and its three varieties : Sambandha-viṣaya, Kāraka-viṣaya and Svārtha-viṣaya.

- सम्बन्धविषयः
  - प्रधानम्
  - अप्रधानम्
- कारकविषयः
  - प्रधानम्
  - अप्रधानम्
- स्वार्थविषयः
  - मुख्यः
  - उपचरितः

Pp. 139-142 Ākhyāta-ekārthībhāva and its three varieties :

- कारकेण
- सम्बन्धिना
- प्रादिभिः
  - 6 kinds of प्रादिs—वाचकाः, द्योतकाः, सहाभिधायकाः, विशेषकाः, कार्यार्थाः, निरर्थकाः

Pp 139-142

Vākyārtha : P 142 Bhāvanā, Vidhi and Pratibhā ; Muktaka, Yugalaka, Sandānitaka, Kalāpaka, Kulaka etc ; Kośa, Saṅghāta ; Prakarana called Avāntaravākyārtha ; and Prabandha which is Mahāvākyārtha. These are varieties of Vākyārtha or Ekārthībhāva.

The Prabandha is one like *Subhadrāharana*, *Jānakīharana* or *Rāmāyana* characterised by five Sandhis, 64 Sandhyaṅgas and the four Vṛttis.

Beyond this Prabandha-mahā-vākyārtha, there is still another and further Mahā-vākyārtha which is the moral (Vidhiniṣedha) suggested by the Kāvya. Following Hari, Bhoja calls this also Śabda-brahman.

यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणेन उपहितसंस्कारस्य 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः **परो महावाक्यार्थः** अर्थमूर्त्या विपरिणतमनादिनिधनमखण्डं शब्दब्रह्मेत्युच्यते ।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते ।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम् ।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः ॥ (वाक्यपदीयम् 1–16)

With this, the eighth chapter, is finished the grammatical eight-fold relation between Śabda and Artha and with the next chapter begins Poetics proper with the treatment of the four-fold poetic Sāhitya between Śabda and Artha The chapter ends thus :

उक्ताश्चतस्रोऽत्र पुनश्चतस्रः
शब्दार्थसम्बन्धभिदाः क्रमेण ।
चतस्र एवाथ वचोविशेषे
निवेदुषीस्ताः परिकीर्तयामः ॥

इति श्री महा + + शृ० प्र० सापेक्षशब्दशक्तिप्रकाशो नाम अष्टमः प्रकाशः समाप्तः ॥

CHAPTER IX. Pp 144-265.

This chapter begins with the treatment of the last part of the Sāhitya, Doṣa-hāna, Guṇopādāna, Alamkārayoga and Rasa-āviyoga. These alone are said to secure the Samyaktva of Vākya First Doṣa-haṇā is taken up and Doṣas are said to be of three kinds, of Pada, Vākya and Vākyārtha. Bhāmaha and Daṇḍin on Doṣas are quoted. Then follows a grammatical digression as to the real nature of Padas and Padārthas in Vākya. Bhoja then gives a list of Vākya-dharmas, forty-eight in number:

Pradhāna, Śeṣa, Prayojaka, Aprayojaka, Nāntarīyaka, Mukhya, Gauna, Vyāpaka, Laghu, Guru, Arthavāda, Anuvāda, Bheda-vivakṣā, Abeda-vivakṣā, Vyavahita-kalpanā, Upacāra-kalpanā, Tadbhāvāpatti, Yogyatāpatti, Sambandhābādhana, Vikalpa, Samuccaya, Niyama, Niṣedha, Pratinidhi, Ūha, Bādha, Tantra, Prasanga, Āvṛtti, Bheda, Sāmānyātideśa, Viśeṣātideśa, Adhikāra, Adhyāhāra, Vipariṇāma, Vākyaśeṣa, Avadhi, Apoddhāra, Anirjñāta praśna, *Kriyāntara-vyudāsa*, *Lingādbheda*, *Lingādibheda*, *Śabdāntarādibheda*, Śaktyādibheda, Śrutyādiviniyoga, Śrutyādibalābala, Srutyādikrama and Kramasambheda

These forty-eight are defined and illustrated both from Mīmāmsā and Kāvya The subject extends up to p 197. On p 180 there is a discussion on Vākyaśeṣa and Śrutārthāpatti.

Pp. 197-8. The discussion on the reality of Padārthas in a Vākya closes with a long quotation from the Vākyapadīya and Bhoja justifies the treatment of Pada-doṣas separately

तस्मायुक्तैव पदगतदोषनिरूपणेति ।

The Doṣas then begin :

Doṣas

Of Pada: 16	*Of Vākya* · 16	*Of Vākyārtha*: 16
Asādhu	Śabdahīna	Apārtha
Aprayukta	Punaruktimat	Vyartha
Kaṣṭa	Apakrama	Ekārtha
Anarthaka	Bhinnavṛtta	Sasamśaya
Anyārthaka	Yatibhraṣṭa	Apakrama
Apuṣṭārthaka	Visandhi	*Khinna*
Asamartha	Vyākīrna	Atimātra
Apratīta	*Samkīrṇa*	Paruṣa
Kliṣṭa	Garbhita	Virasa
Gūḍhārtha	Apada	Hīnopamā
Neyārtha	Aśarīra	*Adhikopamā*

विछेद: Pp. 26-30

पदविच्छेद:	वाक्यविच्छेद:	यतिविच्छेद:
शृङ्खलाभङ्ग:	,, अन्यथात्वम्	पदे
परिवर्तक:	,, असमाप्ति	पादे
चूर्णकम्	,, अनुच्चारणम्	अर्धे
		स्थाने

Then प्रकरणादि and अभिनयादि; Vivakṣā ends on p. 31.

Tātparya: Pp. 31-42. 3 kinds: Abhidhīyamāna, Pratīyamāna and Dhvanirūpa.

तात्पर्यम्

अभिधीयमानम्	प्रतीयमानम्	ध्वनिरूपम्	
विधि:	विधौ निषेध:	अर्थध्वनि:	शब्दध्वनि:
निषेध:	निषेधे विधि:	अनुनादध्वनि:	अनुनादध्वनि.
विधिनिषेध:	विधौ विध्यन्तरम्	प्रतिशब्दध्वनि:.	प्रतिशब्दध्वनि:
अविधिनिषेध:	निषेधे निषेधान्तरम्	Pp. 36-39	Pp. 40-41.
	विधिनिषेधे विधि:	General remarks on Dhvani and Tātparya,	
	,, ,, निषेध:		
	etc., etc., etc		

Having spoken of Tātparya and Dhvani, Bhoja takes a few of his own introductory verses in chapter I of his *Śṛ. Pra.* on Śiva, Gaṇeśa and on his new Rasa theory and gives us a model exposition of their Tātparya. The verse अच्छिन्नमेखलं etc., is especially commented upon at great length to yield many meanings, including the indication of the scope of the whole work. This goes from p. 42 to p 54

Between pp. 55-65 is a *Śāstraic* discussion on the difference between Upamā and Rūpaka and on Guṇa.

Pravibhāga: Pp. 66-75

प्रविभाग:

पदे वाक्ये प्रबन्धे वा अस्य एतावतः शब्दस्य अयमर्थ; अस्मिन्नर्थे चायमेतावान् शब्द इति शब्दार्थयो· मिथः सम्बन्धितया पृथक्त्वेन अवधारणं प्रविभाग· ।

The chapter ends thus:

अभिधा (1) च विवक्षा (2) च तात्पर्यं (3) च विभागवत् ।
चतस्रः केवला ह्येताः शब्दसम्बन्धशक्तयः ॥
यापेक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथ. ।
ऐकार्थ्यं यच्च तास्तस्य ससहायस्य शक्तयः ॥
उक्ताश्चतस्रः प्रथमाः क्रमेण क्रमादथान्याः प्रकटीक्रियन्ते ।
अखण्डवाक्यार्थविवेचकानां शब्दार्थसंवित्परिशुद्धिहेतोः ॥

इति श्री महा + + शृ० प्र० केवलशब्दसम्बन्धशक्तिप्रकाशो नाम सप्तमः प्रकाशः समाप्तः ॥

CHAPTER VIII. Pp. 76-114.

This chapter begins with the treatment of the second set of Sambandhas between Śabda and Artha The four considered in the previous chapter are called Kevala-śabda-śaktis The four considered in this chapter are called Sāpekṣa-śabda-śaktis and they are Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva.

व्यपेक्षा P. 76—

आभिधानिकी	नैयायिकी	नैषेधिकी
श्रुति आभिधानिकी	ऊह नैयायिकी	
समाख्या- ,,	विपर्यय ,,	वचननैषेधिकी
वाक्य- ,,	विपरिणाम ,,	असभव ,,
विकल्प- ,,	अध्याहार ,,	विरोध ,,
समुच्चय- ,,	वाक्यशेष ,,	Pp. 82-84.
अतिदेश- ,,	व्यवहितकल्पना ,,	
प्रसङ्ग- ,,	अपोद्धार ,,	
Pp. 76-79.	वाक्यभेद ,,	
	Pp 79-82	परिसंख्या ,,
		नियम ,,
		असभवनियम ,,
		विशेषप्रत्यक्षश्रुति ,,
		Pp. 97-98

On pp 84-87 there is a discussion on Guṇa Then *Anvaya* is taken up : three kinds of it with sub-classes, Śākta, Vaibhakta and Śakti vibhakti maya Pp 87-90.

There is a second discussion beginning on p 90 quoting largely from the *Vākyāpadīya* It pertains to Abhihitānvaya-vāda and Anvitābhidhāna-vāda going up to p 96 On p 97 again begins the treatment of other varieties of Naiṣedhikī vyapekṣā which ends with p 98

Ākānkṣā · Pp 99-100

Sannidhi . Pp 101-103 . 2 kinds, Abhidhāna-viṣaya and Abhidheya-viṣaya.

Yogyatā · Pp 103-105 · 2 kinds, Mukhyārtha-dvāraka and Jaghanyārtha-dvāraka, with sub-classes

Sāmarthya : Pp 105-130 Bheda, Samsarga and Ubhaya. Again the discussion on Abhihitānvaya and Anvitābhidhāna-vādas Pp 108-128.

Ekārthībhāva P 130 First is discussed its difference from Vyapekṣā Pp 130-131. On p 131 begins its treatment in all its varieties Its varieties are three, Vākya-tulyārtha, Vākya-adhikārtha and Vākya-anyārtha, all the three comprising the various Samāsas, Taddhita, Ākhyāta etc. On pp 131-133, the various kinds of Samāsas are given with illustrations

Of Pada : 16	*Of Vākya* : 16	*Of Vākyārtha* : 16
Sandigdha Viruddha Aprayojaka Deśya Grāmya Definition and Illustration of these on pp. 199-202	Ūnopamā Adhikopamā Bhinnaliṅga Bhinnavacana Śleṣādi guṇaviparīta Definition and Illustration of these on pp. 203-206.	Asadṛśopamā Aprasiddhopamā Niralaṁkāra Aślīla Viruddha Definition and Illustration of these on pp. 207-211.

The *S. K. Ā* is simply repeated here with the difference that while in the former work Bhoja leisurely defines each in a verse and explains each illustration with some Vṛtti, he hurries over this section in the *Śṛ. Pra* with brief prose renderings of the definitions of the *S K. Ā.*

The Guṇa section begins on p. 211. निर्दोषस्य च काव्यस्य गरीरवस्तुन. (?) कामनीयकोपपत्तौ अयमुपायः यद्गुणोपादानम्, शलङ्कारयोगश्च। Vāmana's verse on Guṇa and Alaṁkāra— युवतेरिव रूपं etc., is quoted. Of Guṇa and Alaṁkāra, the former is of greater importance. तत्र गुणोपादानालंकारयोगयोः गुणोपादानं गरीयः and Vāmana's verse on this point यदि भवति वपुश्च्युत etc., is quoted. On this point, the *S. K. Ā* is brief but the *Śṛ. Pra.* slightly elaborates.

Gunas

Bāhya : *Śabdaguṇas* · 24	*Ābhyantara* : *Arthagunas* · 24	Vaiśeṣika guṇas ; Doṣa-guṇas
The same 24 are Gunas of both Śabda and Artha. They are . Śleṣa, Prasāda, Samatā, Mādhurya, Saukumārya, Arthavyakti, Kānti, Udāratā, Udāttatva, Ojas, Aurjitya, Preyas, Suśabdatā, Samādhi, Saukṣmya, Gāmbhīrya, Vistara, Saṁkṣepa, Sammitatva, Bhāvika, Gati, Rīti, Ukti and Prauḍhi. pp. 211-223		All the three sets of 24 Doṣas given above in the Doṣa section are shown here to turn out to be Guṇas in certain circumstances. Pp 223-241.

On p. 242 begins a long discussion on Guṇa-vṛtti and Upacāra-vṛtti with other extraneous discussions also and it extends to the very end of the chapter on p 264. The following is the end of the chapter:

तदेतद् दोषहानं च गुणोपादानमेव च ।
ज्ञात्वा कुर्वन् कवि काव्यं प्रेत्य चेह च नन्दति ॥
निर्दोष गुणवद्यस्य सालंकारं रसान्वितम् ।
मतां वसति चेतस्सु वचः, स दिवि मोदते ॥
इत्येष दोषपरिवर्जनया गुणानामावर्जनेन च किलोभयथान्तरङ्गः ।
काव्ये यथायथमलङ्कृतियोग उक्तः तत्रैव बाह्यमथ तं क्रमशोऽभिधास्ये ॥

इति श्री महाराज + + शृ० प्र० **दोषहानगुणोपादानप्रकाशो** नाम **नवमः** प्रकाशः समाप्तिमगमत् ॥

CHAPTER X. Pp 265-352

This chapter is devoted to Alamkārayoga, the addition of figures अथ अपास्तदोषस्य उपात्तगुणस्य च काव्यशरीरस्य चारुत्वोत्कर्षप्रसिद्धये प्राप्तकालोऽलंकारयोग उच्यते । Some general remarks on the three kinds of Alamkāras,—Bāhya (Śabda), Ābhyantara (Artha) and Bāhyābhyantara (Ubhaya), with the simile of three kinds of toilet of women

On Alamkāras also, there is no substantial difference between the *S K Ā.* and the *Śṛ. Pra* The treatment in the latter is briefer and has some minor differences. See Alamkāra section and special section on the *S K Ā* and the *Śṛ. Pra.*

Alamkāras

Bāhya (Śabda) 24	*Ābhyantara (Artha)* 24	*Bāhyābhyantara (Ubhaya)* 24.
Jāti, Gati, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Ukti, Bhaṇiti, Paṭhiti, Śravyatva, Prekṣyatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka & Anuprāsa **Each** has six varieties. Pp 266-296 **At** the end, there are some general remarks on these Śabdālamkāras	Jāti, Sūkṣma, Sāra, Samāhita, Bhāva, Vibhāvanā, Hetu, Ahetu, Sambhava, **Virodha**, Dṛṣṭānta, Vyatireka, Anyonya, Parivṛtti, Milita, Vitarka, Smaraṇa, Bhrānti, Upamāna, Anumāna, Arthāpatti, Abhāva, Āgama and Pratyakṣa pp 296-324 There are some general remarks at the end	Upamā, Rūpaka, Sāmya, Samśaya, Samādhi, Samāsokti, Sahokti, Samuccaya, Tulyayogitā, Leśa, Apahnuti, Aprastutapraśamsā, Utprekṣā, Arthāntaranyāsa, Dīpaka, Parikara, Krama, Paryāya, Atiśaya, Ākṣepa, Viśeṣa, Śleṣa, Bhāvika and Samsṛṣṭi. Pp 324-351.

The chapter ends with a praise of Saṁsṛṣṭi as the greatest Alaṁkāra. Next to it comes Ubhayalamkāra, next Arthālaṁkāra and last Śabdālamkāra.

चतुर्विंशतिरित्येताः क्रमेणोभयसंश्रिताः ।
काव्यालंकृतयः प्रोक्ताः यथावदुपमादयः ॥
इदं हि चा(हीवा)दिभिः शब्दैः सादृश्यादिः प्रतीयते ।
अर्थोऽस्मात्सूरयः प्राहुरर्थालंकृतीरिमाः ॥
अलंक्रिया यास्त्विह शब्दसंश्रयाः
ततोऽर्थभूयाभ्यधिकं प्रकृष्यते ।
ततोऽभिरूपामुभयोरलंकृतिं
वदन्ति संसृष्टिरतोऽपि शोभते ॥

इति श्रीमहा + + शृ० प्र० उभयालंकारप्रकाशो नाम दशमः प्रकाशः समाप्तः ॥

CHAPTER XI. Pp. 352-449.

This is the most important chapter of the *Śṛ. Pra.* It deals with the last and the greatest aspect of Sāhitya, viz., *Rasa-aviyoga.* Here it is that Bhoja expounds his new theory of Rasa

Synthesis of all Rasas in Prema; Śṛṅgāra is the only Rasa; enumeration of the 49 Bhāvas which are born of Śṛṅgāra; criticism of the ideas on Rasa traditionally handed down Ahaṁkāra-Abhimāna-Śṛṅgāra is the only Rasa. Not Rasa from Bhāva but Bhāvas from Rasa. Pp. 352-356.

Three aspects of Rasa, Prakṛṣṭa, Bhāvarūpa and Ābhāsa. Rasāviyoga, in Vākya and Prabandha by the three ways of Doṣahāna, Guṇopādāna and Alamkārayoga. Guṇa and Alaṁkāra and Rasa also are only Alaṁkāra and hence Nānālamkāra-samsṛṣṭi is the one means of Rasāviyoga Pp. 356-7. Daṇḍin is quoted and followed on the point that Guṇa and Rasa also are Alaṁkāra.

Samsṛṣṭi is the only Alaṁkāra; its two varieties, Pradhāna-aṅgabhāva and Samakakṣyatā. There is some grammatical discussion here based on Daṇḍin's own observations on the Utprekṣā verse लिंपतीव तमोऽङ्गानि etc. pp. 357-365.

P 365: Guṇas are also Alamkāras. P. 366: Rasas also Alaṁkāras. The new Ahaṁkāra theory of Rasa with three Koṭis,—Ahaṁkāra, Rasa and Preman characterised respectively as Pūrvakoṭi, Madhyamāvasthā and Uttarakoṭi; upto p. 368

Pp. 368-9. The explanation of the difference from one another of Rasavat, Preyas and Ūrjasvi on the basis of their etymology; these three are both Rasas and Guṇas. They are Rasas when they attain climax (*Yuktotkarṣa*) and Guṇas when they are not so (*Ayuktotkarṣa*). As Guṇas they are called Bhāvika, Preyas and Aurjitya Bhoja takes a verse of Daṇḍin as the basis for this interpretation. Pp. 369-370. Etymological significance of the name Rasavat. Pp. 370-371. Vibhāvas, Anubhāvas and Vyabhicārins are not

Alamkāras; they are factors producing the Alamkāra called Rasa P 372 Three kinds of Alamkāras,—Svabhāvokti, Vakrokti and Rasokti. Pp 372-376: illustration and explanation of the eight Rasavadalaṁkāras according to Daṇḍin and his illustrations.

Pp. 376-381. Criticism of Bharata's doctrine of four subsidiary Rasas from four main ones and Bhoja's view that all the 49 Bhāvas, even in the state of Prakarṣa, are alike born of the one Rasa of Ahamkāra-Śṛṅgāra Criticism of the view that Rasas are only eight. Four new Rasas pointed out: Śānta, Preyān, Uddhata and Udātta. The possibility of all Bhāvas becoming Rasas as held by Rudraṭa accepted by Bhoja Though Rasa is only one, viz, Ahamkāra, the 49 Bhāvas born of it can be called Rasa in their developed state which forms the Madhyamāvasthā of the Ahamkāra rasa

Pp. 381-382 Statement of Bhoja's theory of one Ahamkāra-rasa.

Pp. 382-385. Explanation with simile and illustration of how Vibhāvas, Anubhāvas and Vyabhicāris develop Rasa Pp 385-386 The various stages of the developed Rasa,—Niṣpatti, Upacaya, Rasa-sāmānya and Rasa-viśeṣa-niṣpatti. Pp. 386-388 The various stages of Bhāva, Rasa, Ābhāsa, Utkanṭhā, Abhiṣaṅga, Nirvṛtti, *Utpāda, Abhivṛddhi, Sthairya, Bhāva-viśeṣa*, Rasa-viśeṣa and Ābhāsa-viśeṣa.

Pp 388-410 Nānālamkāra-saṁsṛṣṭi. Alamkāra-saṁkara and its varieties; *Guṇa-saṁkara*, Rasa-saṁkara, Alamkāra-saṁkara, Guṇa-rasa-saṁkara, Guṇālamkara-saṁkāra and Rasālamkāra-saṁkara.

P 389. Two kinds of Guṇas, Sollekha and Nirullekha

P. *410* *Rasāviyoga in* Vākya ends here. "सोऽय वाक्यवि[शे]षयो रसावियोग उक्त. ॥"

Then begins Rasāviyoga of Prabandha through the avoidance of flaws and the addition of Guṇas and Alamkāras of the Prabandha as a whole Bhoja thus speaks of Doṣas, Guṇas and Alamkāras of larger scope pertaining to the Prabandha as a whole

Pp 410-411. Prabhandha-doṣa-hāna

P 412. Different kinds of Prabandha enumerated

Prabandha

Prekṣya 24 *kinds*	*Śravya* 24 kinds
Nāṭaka, *pp 412-415*	Ākhyāyikā, pp 427-428
Prakaraṇa, pp 415-417	Nidarśana, p 428
Ihāmṛga, p 417	Pravahlikā, p 428
Vyāyoga, p 417.	Manthullikā, p 428.

Prekṣya : 24 *kinds*	*Śravya* : 24 *kinds.*
Samavakāra, pp. 418-419.	Maṇikulyā, p. 428.
Ḍima, pp 419-420.	Kathā, p. 428.
Utsṛṣṭikāṅka, p. 420	Parikathā, p. 428.
Bhāṇa, p. 420.	Khaṇḍakathā, p. 428.
Prahasana, pp 420-421.	Upakathā, 428-429.
Vīthī, p 421.	*Bṛhatkathā* (Guṇāḍhya's), p. 429.
Nāṭikā, p 421.	Campū, 429.
Saṭṭaka, pp. 421-422.	Parvabandha (*Mahābhārata*) p 429.
These are the twelve kinds of Vākyārthābhinaya.	Kāṇḍabandha (*Rāmāyaṇa*) p. 429.
Śrīgadita, p 422.	Sargabandha, p. 429.
Durmallikā, p 423	Āśvāsakabandha, p. 429.
Prasthāna, p. 423.	Sandhibandha, p. 429.
Kāvya, p. 423.	Avaskandabandha, p. 429.
Bhāṇaka, pp 423-424.	Kāvyaśāstra, p 429.
Bhāṇikā, p. 425	Śāstrakāvya, pp. 429-430.
Goṣṭhī, p. 425.	Kośa, p. 430
Hallīsaka, p 425.	Saṅghāta, p. 430.
Nartanaka, p. 425.	Saṃhitā, p 430
Prekṣaṇaka, p. 425	Sāhityaprakāśa, p. 430.
Rāsaka, p. 425.	(Bhoja's own *Śṛ. Pra.*)
Nāṭyarāsaka, pp. 426-427.	
These are the twelve kinds of Padārthābhinaya.	

These are each defined and illustrated with the mention of many rare and lost works. On Daśarūpaka, the first ten types of Drama, Bhoja only reproduces Bharata's definitions.

Pp 430-431 Enumeration of the Guṇas and Alaṁkāras pertaining to Prabandha as a whole. Pp 431-446 Explanation and illustration of these in three sets as applied to Śabda, Artha and both

P 447 In the end is quoted Daṇḍin's definition of Mahākāvya from which Bhoja derives these Prabandha-guṇas and Prabandha-alaṁkāras. Pp. 447-449 Then a quotation from Bharata's description of drama (*N.S* XXI, Śls. 107, etc. Kāsi Edn.) is given to which Bhoja adds a few verses of his own, making some general remarks on the nature of dramatic varieties Thus ends this chapter on p 449 dealing with Rasa-aviyoga, first in Vākya and

then in Prabandha, through the three-fold process of Doṣa-hāna, Guṇādāna and Alaṁkāra-yoga.

> वाक्यप्रबन्धानुगतोऽयमुक्तो
> मया समासेन रसावियोगः ।
> अथेह येऽर्था न विवेचिताः पृथग्
> विभज्य ते केचिदुदाह्रियन्ते ॥

इति महाराज + + + श्रृ० प्र० रसावियोगप्रकाशो नाम एकादशः प्रकाशः समाप्तिमगमत् ॥

CHAPTER XII Pp 450-553

The chapter opens with the description of Nāṭaka with verses taken from Bharata The chapter is devoted to the study of the structure and technique of drama which consist of ·

I (1) Five Ārambha-vidhis.
  (2) „ Arthaprakṛtis
  (3) „ Avasthās
  (4) „ Saṃsthās
  (5) „ Samavasthās.
  (6) „ Sandhis
  (7) „ Vṛttis
  (8) Four (five ?) Pravṛttis
  (9) 24 Pravṛtti-hetus *First* '64'

II. (1) Ten Lāsyāṅgas
  (2) Thirteen Vīthyaṅgas
  (3) Sixteen Vṛttyangas
  (4) Twenty-one Sandhyantaras.
  (5) Four Patākāsthānas . . *Second* '64'.

III Sixty-four Sandhyangas .. *Third* '64'.

IV Sixty-four Kāvya-lakṣaṇas. .. .. *Fourth* '64'.

P 452 Five Ārambha-vidhis

Pramāṇa Yukti, Ukti, Dṛṣṭa, Nidarśana and Arthāpatti

Prameya . Dharma, Artha, Kāma, Loka, (?) and Lokayātrā

Vimarśa : Karmaṇām ārambhopāya, Puruṣadravya-sampat, Deśakāla-vibhāga, Vinipāta-pratīkāra and Kārya-siddhi.

Nirṇaya : Anupalabdhasya Jñānam, Upalabdhasya Niścaya-balādhānam, Advaidhasya Śamśayaccheda (?), Ekadeśadṛṣṭasya Viśeṣopalabdhiḥ and Viparyaya-cikitsā.

Pravṛtti : Alabdha-lābhārthā, Labdha-paripālanārthā, Rakṣitābhivṛddhyarthā, Vardhitopayogārthā, Upayoga-paryāptyarthā.

Pp. 452-455. *Five Arthaprakṛtis* : Bīja, Bindu, Patākā, Prakarī and Kārya. Definition and illustration of these.

Pp. 456-457. Avasthā, Samsthā, and Samavasthā explained as action aided by divine agency (*Daiva*), by pure human endeavour (*Pauruṣa*) and by both. Each of these three have five stages.

Five Avasthās : Ārambha, Prasava, Udbheda, Kiñcicchesa and Samāpti.

Five Samsthās : Prārambha, Prayatna, Prāpti-sambhava, Niyata-phalaprāpti and Phalayoga

Five Samavasthās : Prārthanā, Lābha, Śamyoga, Nāśa and Prāpti.

अत्र लाभनाशयोः दैवस्य प्राधान्यम्, प्रार्थनासंयोगयोः पौरुषस्य; संप्राप्तौ दैवपौरुषयोः ॥

Pp. 457-8. *Five Sandhis* : Mukha, Pratimukha, Garbha, Vimarśa and Nirvahaṇa.

P. 459. *Five Vṛttis* : Kaiśikī, Ārabhaṭī, Sāttvatī, Bhāratī, and Miśrā.

Pp. 459-465. To make up the number sixty-four Bhoja must have given five Pravṛttis but he gives only four. The four Pravṛttis are Paurastya, Auḍhramāgadhī, Dākṣiṇātyā and Āvantī. Other views on other kinds of Pravṛttis are here mentioned.

Twenty-four Pravṛtti-hetus : Deśa, Kāla, Pātra, Vayas, Avasthā, Śakti, Sādhana, Abhiprāya, Vyatyāsa, Vipariṇāma, Nimitta, Abhigama, Saṅgrāma, Vihāra, Upahāra, Chala, Chadma, Āśrama, Jāti, Vyakti, Vibhava, Prakīrṇa, Saṅkīrṇa and Viprakīrṇa. On P 465 ends the treatment of the first set of sixty-four items.

Pp. 465-469. Ten Lāsyāṅgas with definitions and illustrations.

Pp. 469-477. Thirteen Vīthyaṅgas with definitions and illustrations.

Pp. 477-480. Sixteen Vṛttyaṅgas with definitions and illustrations.

Pp. 480-487. Twenty-one Sandhyantaras with definitions and illustrations.

Pp. 487-489 Four Patākāsthānas with definitions and illustrations.

These constitute the second set of sixty-four.

The Sixty-four Sandhyaṅgas. Some general remarks on the purpose of these according to Bharata. The Aṅgas of each of the five Sandhis are enumerated, defined and illustrated from dramas. Pp. 489-524.

The Sixty-four Lakṣaṇas. Pp. 524-532. Vide my paper on Lakṣaṇa, *JOR*. Madras, VI, pp 70, 71, 81, 82.

In this chapter many rare and lost dramas are quoted.

The chapter ends as follows :

एतानि काव्यस्य विभूषणानि प्रायश्चतुष्षष्टिरुदाहृतानि ।
प्रबन्धशोभाकरणाय तज्ज्ञैः सम्यक् प्रयोज्यानि यथारसानि ॥
उदाहृता नाटकनाटिकादौ इयं चतुष्षष्टिचतुष्टयी या ।
रसाविरोधेन निबन्धनीया कथासु काव्येषु च सा महद्भिः ॥
भक्तीः द्वादशधा पृथक्पृथगिमाः सञ्चिन्त्य शब्दार्थयो.
साहित्यस्य च शब्दशासनविदा कार्यः प्रबन्धे श्रम. ।
कीर्तिर्यावदनश्वरी हि विदुषां रोदोगृह गाहते
भ्राम्य लोकललामधाम तदमी तावत्किलाध्यासते ॥

इति श्री + + + शृ० प्र० प्रबन्धाङ्गचतुष्षष्टिचतुष्टयप्रकाशो नाम द्वादशः प्रकाशः ॥

Vol II of the Ms of the *Śr Pra* closes with this twelfth chapter. Pp 553.

CHAPTER XIII

Vol III, Pp 1-33

P. 1. Four kinds of Śṛngāra pertaining to the four Puruṣārthas, Dharma, Artha, Kāma and Mokṣa.

Pp. 1-8. The Vibhāvas, Anubhāvas and Sañcārins of the forty-nine Bhāvas beginning with Rati

P. 9 Two kinds of Rati, Sambhoga and Vipralambha

Pp. 9-33. Nine kinds of Rati : Naisargikī, Sāmsargikī, Ābhiyogikī *Ādhyātmikī, Aupamānikī, Vaiṣayikī, Sāmprayogikī and Ābhimānikī*

Each of these has five stages, Janma, Anubandha, Pravṛddhi, Samvṛtti and Anuvṛtti. Each of these (nine×five . forty-five) are illustrated. The nine kinds of Rati are given with illustrations in *S.K.A.* V. Pp. 515-520. The chapter ends on p 33 with these verses .—

सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुर. ।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः ॥
भावान्तरेभ्य. सर्वेभ्य. रतिभाव. प्रकृष्यते ।
कविवर्गस्समग्रोऽपि तमेनमनुधावति ॥
निसर्गसंसर्गमुखैः प्रभेदैः जन्मानुबन्धातिशयादिभिश्च ।
इदं विनिश्चित्य निवेशयन्त कवी . दाल (?) कवयो लभन्ते ॥

इति श्रीमहा + + शृ० प्र० रतिप्रकाशो नाम त्रयोदशः प्रकाश- समाप्तः ॥

CHAPTER XIV. Pp 34-83

The illustrations for all the forty-eight Bhāvas in their five stages of Janma etc.

P. 162 The chapter ends thus with the treatment of both kinds of Ālambana-vibhāva The *S.K.Ā.* deals with the classification of Nāyikās on pp 592-602.

इति प्रपञ्चः कथितोऽङ्गनाना
क्रमात्स्वकीयादिविभेदभिन्नः ।
चतुष्प्रकार तमसुं निबध्नन्
कविश्चतुर्वर्गफल लभेत ॥

Cf *S K Ā.* V. Kārikās 110-120 and Vṛtti with Illustrations on pp. 592-602.

तथा तत् (तदेतत्(?))सर्वस्वं भुवनजयिनः पुष्पधनुषः
मनुष्याणामेकं तदिदमसम(मम् ?) – – ⌣ तत्फलं ।
इद तत्सौख्यानां कुलभवनमाद्यं त्रिभुवने
यदेक (के ?) तारुण्योपहितमहिमानो मृगदृशः ॥

इति श्रीमहा + + र + प्र + रत्यालंबनविभावप्रकाशो नाम पञ्चदशः प्रकाशः ।

CHAPTER XVI.

Pp 163-207 *Uddīpana Vibhāvas.*

1 Ṛtu . Six. Each has four stages, Sandhi, Utpatti (Śaiśava is the name given by Rājaśekhara), Prauḍhi and Avasiti (Anuvṛtti according to Rājaśekhara) Illustration of these four stages of the six seasons, pp. 163-173.

2 Other Uddīpanas, like Mālya, Angarāga etc., and their illustrations. Pp. 173-178.

3. Deśa : Grāma, Pattana, Upavana, Kāntāra, Parvata, Sarit, Sāgarādi. Illustrations upto p. 183.

4. Kāla · Rātri etc Illustration upto p 191

ऋतुप्रकरणैरेभिः इतिहासोपवर्जनैः (पवर्णनैः) ।
देशकालोपगेवाभिः चित्तजन्मा प्रदीप्यते ॥
नात परतरं पुष्पधनुषस्तीक्ष्णमायुधम् ।
ऋतुप्रकरणादीनां यदेतद् रामणीयकम् ॥
ऋतुप्रकरण तथेतिहासः कथितमिद सह देशकालभेदैः ।
पृथगनभिहिते कलाविलासप्रभृतिष्व(म)प्यमथोपदर्शयामः ॥

5 The 64 Arts—Catuṣṣaṣṭi-kalās. These sixty-four are Mūla kalās. They fall into the following classes, Karmāśrayas 24, Dyūtāśrayas 20, (Nirjīvas 15, and Sajīvas 5), Śayanopacārikīs 16 and Uttara-kalās 4.

There are other numerous Avāntara-kalās dealt with in works devoted to them but Bhoja says that he omits them lest his work should grow bigger still.

Twenty-four Karmāśrayas :

Gīta, Vāditra, Nṛtta, Nāṭya, Citra, Pustakarma, Patracchedya, Lipijñāna, Vacanakauśala, Vaicakṣanya, Mālyavidhi, Gandhayukti, Āsvādyavidhāna, Rañjanvidhāna, Ratnaparīkṣā, Sīvya, Upakaraṇakriyā, Ājīvajñāna, Tiryagyonicikitsita, Māyākṛta, Pāṣanda-samaya-jñāna, Krīḍākauśala, Saṁvāhana, and Śarīrasaṁskāra-kauśala

Fifteen Nirjīvas

Āyaprāpti, Rakṣāvidhāna, Rūpasaṁkhyā, Kriyāmārga, Jīvagrahaṇa, Nayajñāna, Karaṇajñāna, Citrācitravidhi, Gūḍharāśi, Tulyābhihāra, Kṣipragrahaṇa, Anuprāpti, Lekhasmṛtyanukrama, Cchala vyāmohana and Grahaṇādāna.

Five Sajīvas Upasthāna-vidhi, Yuddha, Tata, Gata and Nṛtta

Sixteen Śayanopacārikis Strī-puruṣa-bhāva-grahaṇa, Svarāgaprakāśana, Pratyanga-dāna, Nakha-danta-vicāra (two) Nīvīsraṁsana, Guhyasparśa-ānulomya, Paramārtha-kauśala, Harṣaṇa, Samānārthatā, Kṛtārtha-protsāhana, Mṛdu-krodha-pravartana, Kruddha-prasādana, Supta-aparityāga, Caramasvāpa-vidhi and Guhya-gūhana

Four Uttara-kalās Sāśrupātam ramaṇasya vīkṣaṇam, Svayam śapathakriyā, Prasthitānugamanam and Punar-nirīkṣaṇam

Pp 192-204 Illustration of these sixty-four Kalās

6 *Vayas* Four Avasthās Sandhi, Utpatti, Prauḍhi, and Atiprauḍhi Illustrations on pp 204-205

Pp. 205-207. Vayasyopadeśa, Sandeśa, Upacāra, Daivasampat, Upacārasmaraṇa.

The chapter ends thus .

कलाविचारप्रमुखा अपि प्रकाशिता. ।
आदिग्रहणतोऽन्येऽपि लक्षणीया विचक्षणैः ॥
सञ्जीवनमनङ्गस्य सुखाय(त)नमात्मन ।
ऋत्वादीनामिय भङ्गि शृङ्गारस्यापि जीवकम् ॥

उपनिषदुपदिष्टा सेयमुद्दीपनाना त्रिभुवनविजयाप्ता वैजयन्ती स्मरस्य ।
तदुपहितविशेषोद्बोधसंस्कारजन्यानुपदमनुभावानेव सभावयाम ॥

इति श्री + + + शृ॰ प्र॰ उद्दीपनविभावप्रकाशो नाम षोडशः प्रकाश समाप्तः ॥

CHAPTER XVII Pp 208-236.

Anubhāvas

इदानीमनुभाव व्याख्यास्याम । तत्र विभावै प्रबुद्धसंस्कारस्य नायकादे. ये स्मृतीच्छाद्वेष-प्रयत्नजन्मान· मनोवाग्बुद्धिशरीरारम्भा· तेऽनुभूयमानत्वाद् इत्यादिनामनन्तरभवनाच्च अनुभावा· ।

Vide S. K A. V. 543, pp 477-478

The chapter closes thus .

एते रत्यादयो भावा शृङ्गारव्यक्तिहेतवः ।
कार्त्स्न्यादेकोनपञ्चाशत् ... ... प्रकाशिताः ॥
जन्मानुबन्धातिशयसंपर्कानुगमा [द्] इति ।
युञ्जीत सर्वभावेषु वर्गयोरुभयोरपि ॥

यदपि च कथित प्रकर्षगामी भवति रसो रतिविस्मयादिरेव ।
तदपि न समञ्जसं प्रकृत्याः प्रतिनिजभेदममी हि सर्व एव ॥

इति महा + + + शृ० प्र० हर्षादिभाव पञ्चक (प्रपञ्च or अवस्थापञ्चक) प्रकाशो नाम चतुर्दशः प्रकाशः समाप्तः ॥

CHAPTER XV. Pp. 84-162

P. 84 Rati is taken up for special treatment with elaborate exposition of its Vibhāvas etc, in all their infinite varieties.

Two kinds of Vibhāva,—Ālambana and Uddīpana. Ālambana of two kinds,—Nāyaka and Nāyikā. Four main kinds of [illegible]

Guna: Twenty-four: high pedigree etc. Men are of three kinds in respect of this Guna,—Uttama, Madhyama and Adhama. See Bharata, XXXIV Kasi Edn

Prakṛti: Sāttvika, Rājasa and Tāmasa.

Pravṛtti: Anukūla, Dakṣiṇa, Śaṭha and Dhṛṣṭa

Parigraha. (Number of wives) Asādhāraṇa like Rāma and Sādhāraṇa.

Pp. 85-88. Illustration of these twelve varieties of men.

P. 88 When this twelve-fold classification is applied to the first and major four-fold classification of heroes we get 104 kinds of men. Dhīrodātta 8 plus Uddhata 44 plus Lalita 44 plus Praśānta 8=104 Pp. 88-111. Illustration of these 104 types. See *S.K.A.* pp. 405 and 589-592 for an enumeration and illustration of these types.

नायकस्तत्र गुणतः उत्तमो मध्यमोऽधमः ।
प्रकृतेः सात्त्विकः स स्यात् राजसस्तामसस्तथा ॥
साधारणोऽनन्यजानिः स निरेयः परिग्रहात् ।
उद्धतो ललितः शान्तः उदात्तो धैर्यवृत्तितः ॥
शठो धृष्टोऽनुकूलश्च दक्षिणश्च प्रवृत्तितः ॥

Some mixed varieties are then given. Endless is the variety of character.

एवमन्येऽपि विज्ञेयाः भेदा संभदतो मिथ. ।
चतुर्णामपि लक्ष्येषु नायकाना मनीषिभि· ।
धीरोदात्तादिभेदेन चतुरश्चतुरोऽपि च ।
चतुश्शतविधान्वेत्ति नायकान् स कवि कविः ॥
परिग्रहप्रवृत्तिभ्या गुणप्रकृतियोगत· ।
चातुर्विध्यञ्च धैर्यस्य नायकत्व नियम्यते ॥
इति निगदित एष नायकाना असदृशभङ्गिमनोहरः प्रपञ्च· ।
निजनिजपदभङ्गिभङ्गनाना बहुविधभेदवतीमतोऽभिधास्ये ॥

P. 111 *Nāyikās* Four main kinds Svakīyā, Parakīyā, Punarbhū and Sāmānyā The first two are then divided into .

Uttamā, Madhyamā and Kaniṣṭhā, Ūḍhā and Anūḍhā, Dhīrā and Adhīrā, and Mugdhā, Madhyamā and Pragalbhā.	Pp 112-114 illustrations of these varieties.

Punarbhū Akṣatā, Kṣatā, Yātāyātā and Yāyāvarā.

Sāmānyā : Ūḍhā, Anūḍhā, Svayamvarā, Svairiṇī and Veśyā The last, Veśyā is of three kinds, Gaṇikā, Vilāsinī and Rūpājīvā. By the mixture of the various sub-classes we get a total number of 143 Nāyikās, त्रिचत्वारिंशच्छत, in the first class called Svakīyā All these 143 are illustrated at the end of which, the following verses summarise (P. 139)

शतमेतत् स्वकीयानां त्रिचत्वारिंशदुत्तरम् ।
उत्तमादिविभेदेन नायिकानामुदाहृतम् ॥
श्रुतिप्रवृत्तितो धर्म तथार्थोऽपत्यलक्षणः ।
प्रायो विस्रभज. काम. स्वकीयास्वेव तिष्ठति ॥
गुणपरिणयधैर्याधैर्यमुग्धाभियोग-
व्यतिकरपरिपाटया विस्तृतोऽय प्रकारः ।
निजयुवतिषु सम्यक् धर्मकामार्थहेतोः
अमुमथ परकीयासूक्तवत्कीर्तयामः ॥

Pp 139-160 Mixed varieties of the Parakīyā, 143, and their illustrations

एव पुनर्भूसामान्ययोः यथासम्भवमुत्तमा(दि)भेदोऽभ्यूहनीय· ।

P. 161. Another classification of Nāyikās Vāsakasajjā, Abhisārikā, Vipralabdhā, Khaṇḍitā, Kalahāntaritā, Proṣitapatikā, Virahotkaṇṭhitā and Svādhīnapatikā.

Illustrations of the Anubhāvas of Manas, Vāk, Buddhi and Śarīra up to p 210

1. Mana-ārambha-anubhāvas : Bhāva, Hāva, Helā, Śobhā, Kānti, Uddīpti, Mādhurya, Dhairya, Prāgalbhya, Audārya, Sthairya and Gāmbhīrya. —12. Vide Bharata's *N.Ś* XXIV. p. 271, Śl. 24. Sthairya and Gāmbhīrya are added by Bhoja from *N.Ś*. XXIV. 31.

2. Vāgārambhas : Ālāpa, Pralāpa, Vilāpa, Anulāpa, Sallāpa, Apalāpa, Sandeśa, Atideśa, Nirdeśa, Upadeśa, Apadeśa and Vyapadeśa.—12.

3. Buddhyārambhas : 3×4 = 12

Rīti	*Vṛtti*	*Pravṛtti*
Pāñcālī	Bhāratī	Paurastyā
Gauḍī	Ārabhaṭī	Uḍhramāgadhī
Vaidarbhī	Kaiśikī	Dākṣiṇātyā
Lāṭiyā	Sāttvikī	Āvantyā

4 Śarīrārambhas · Līlā, Vilāsa, Vicchitti, Vibhrama, Kilakiñcita, Moṭṭāyita, Kuṭṭamita, Bibboka, Lalita, Vihṛta, Krīḍita and Keli —12 Vide Bharata's *N.Ś*. XXIV. p. 270. Kasi Edn. Bharata gives only ten and Bhoja adds the last two for which Śiṅgabhūpāla criticises him. See also *S.K.Ā* V. 42. p. 478.

For the first set of twelve Mana ārambhas, see Bharata's *N.Ś*. XXIV, p. 270. *Śls*. 7-11 ; p 271. Śls 24 and 31 Bharata gives them in three separate sets. For the Vāgārambhas see *N.Ś*. XXIV. p. 273. Śls. 49-51. Twelve Vāṅmārgas or Mārgas of Vācikābhinaya according to Bharata. Bharata did not speak of Vṛtti and Pravṛtti as Anubhāva or Buddhyārambhānubhāva. Śiṅgabhūpāla follows Bhoja and Bhoja himself follows Rājaśekhara.

Illustrations of these up to p. 220, except the last, Śarīrārambha

Rīti, Vṛtti, and Pravṛtti on pp. 211-220

मनोवाग्बुद्धिजारम्भाः क्रमेणैते प्रदर्शिताः ।
अतः शरीरजारम्भप्रकारोऽयं प्रपञ्च्यते ॥
मनोवाग्बुद्धिजन्मानः आरम्भास्तु सहस्रशः ।
भरतादिप्रणीतत्वात् किञ्चिदेते प्रदर्शिताः ॥
लीलादयोऽधरकपोलविलम्बवा(हा)गः ।
शृङ्गारकामुदविचेष्टितवीक्षितानि ॥
षट्त्रिंशदेव च दशो भरतप्रणीताः
कान्त्यंक्रियोपकरणार्थमपोह्यियन्ते ॥

Śarīrārambhas : pp. 221-236.

Visarga, Vinigūhana and Sandaṣṭaka with illustrations

1. Adharārambhas Bharata VIII 135-140.
2. Kapolārambhas Bharata VIII 130-134
3. Hāsārambhas · The six kinds of Hāsa in Bharata VI
4 Bhrūkarma Bharata VIII 114-123
5 Tārākarma · Bharata VIII 93-100
6 Akṣiputakarma Bharata VIII 106-113
7 Dṛṣṭiprakāras : Bharata VIII 101-105

Then are given 36 Dṛṣṭis, Kāntā etc Bharata VIII. 37-91. The chapter ends thus :

मनोवाग्बुद्धिजा ये च ये चारम्भाः शरीरजाः ।
अनुभावानुभामी (?) ते यथा प्रदर्शिताः ॥
भावाः सचारिणो ये च स्थायिनो ये च सात्त्विकाः ।
सविभावानुभावास्ते शृङ्गारस्य प्रकाशकाः ॥
प्रकृतिभव (प्रकृतिज) मन्तोऽभिमानसञ्ज्ञं सममनुभावविभाववर्ग. ।
स्वमवमरमुपेयिवानुपास्ते नृपतिमिवाधिकृतेनु (पु) नीविसर्ग· (नीतिवर्गः) ॥

इति महा + + शृ + प्र० + अनुभावप्रकाशो नाम सप्तदशः प्रकाश. समाप्तः ॥

With chapter XVII, a section begun in chapter XV closes In chapters XIII and XIV, the 49 Bhāvas were given and then Bhoja proceeded to enumerate and illustrate the varieties of the Vibhāvas and Anubhāvas with reference to one Bhāva, namely, Rati, and this subject finishes with chapter XVII The chapter ends with the two verses, given above, on the general Rasa theory of Bhoja that all the 49 Bhāvas with their Vibhāvas and Anubhāvas only serve to heighten the inner inborn Śṛṅgāra of Ahaṃkāra.

CHAPTER XVIII Pp 237-264

With this chapter begins a section which ends with chapter XXI These four chapters deal with the four Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa Chapter XVIII Dharmaśṛṅgāra.

Definition of Dharma

तत्र धर्मो नाम श्रुतिस्मृतिविहिताचार· ।

It is of three kinds, Pravṛtti, Nivṛtti and Niyama Pravṛtti is of ten kinds, being done by Vāk, Manas and Kāya (4 plus 3 plus 3 10)

Vāk (Speaking) Hita, Priya, Satya and Āpta

Manas (Thinking) Āstikya, Dayā and Parasva anīpsā.

Kāya (Doing) . Gurūpāsanā, Dāna and Ārtatrāṇa.

Vide Vātsyāyana's *Nyāya-bhāṣya*, p. 14 Chowk. Edn. Vātsyāyana is slightly modified by Bhoja. Illustration of these ten on pp. 237-8. Illustrations of the three physical Dharmas are missing in the Ms

Pp. 238-9. Nivṛtti of ten kinds. Five are missing in the Ms Those available are Nivṛttis from Nṛśaṁsatā, Parasvābhidhyā, Niṣiddhasevā, Steya and Hiṁsā. Illustrations from Kāvyas.

Pp. 239-242. Niyama, also of ten kinds.

अथ नियमस्तु: सोऽपि दशधा—वाङ्मनःकायक्रियादिभिः । तद्यथा निमित्तनैमित्तिकयोरत्यागः, स्वज्ञातिधर्मादविचलनम्, सद्भिः सम्बन्धः, लोकागमविरुद्धैरसंसर्गः, न्यायतोऽर्थाधिगमः, गुर्वाज्ञानतिक्रमः, अप्रार्थनाभङ्गः, प्रतिज्ञानिर्वाहः, समरादपलायनम्, गोब्राह्मणार्थे प्राणादिपरित्यागः ।

Definition of Dharma again and of its three forms Pravṛtti, Nivṛtti and Niyama. P. 242.

The Rīti, Vṛtti and Pravṛtti of this Dharmaśṛṅgāra are given as Pañcālī, Paurastyā and Bhāratī respectively. With the exercise of a lot of ingenuity, the old definitions of Bhāratī vṛtti, Pāñcālī rīti and Paurastyā pravṛtti are shown to refer significantly to the various aspects of Dharmaśṛṅgāra.

P. 244 The Nāyikā of this Dharmaśṛṅgāra is Svakīyā and the Nāyaka, Dhīrodātta. A list of the Guṇas of a Dhīrodātta. This goes upto p. 264 All these Guṇas, given in three sets, are illustrated with two illustrative verses each.

I 1 अभ्युदयादिभिः अनुत्सेकः । 2 शोकादिभिः अवैक्लव्यम् । 3 व्यसनादिनिरदीनत्वम् । 4 रागादिभिर्न धर्मबाधा । 5 चकितेषु उत्तमस्पर्धा । 6 नीचैश्वर्येषु जुगुप्सा । 7 शक्तिमद्भावे क्षान्तिः । 8 प्रमादस्खलितेषु अनुशयः । 9 सदाचारेषु आदरः । 10 परगुणेष्वमात्सर्यम् । 11 परव्यसनेषु न प्रहर्षः । 12 परापवादेषु न प्रवृत्तिः । 13 अस्थानेषु न कोपः । 14 प्रारम्भेषु न अनिर्वाहः । 15 कर्मातिशयैः न विस्मयः । 16 ऐश्वर्यादिभिः न अभिमानः ।

II शौर्यम्, दाक्षिण्यम्, स्थैर्यम्, गांभीर्यम्, प्रागल्भ्यम्, शोभा, कृतज्ञता and अविकत्थनता.

III 1 अनुकूलेषु रतिः 2 अनवगीतेषु प्रीतिः 3 उत्तमेषु उत्कण्ठा 4 धर्मार्थकामेषु चिन्ता 5 उत्तमपक्षे मतिः 6 अव्याहतक्रमा स्मृतिः। 7 तत्त्वानुसारी (or तुवादी) वितर्कः 8 फलानुसारिणी शङ्का 9 विविक्तेषु निद्रा 10 निशीथे स्वापः 11 अपररात्रे प्रबोधः 12 स्वल्पायादिषु व्रीडा 13 गर्वेतर अवहित्थम् 14 संभवार्थिनये धृतिः 15 परार्थलब्धौ हर्षः 16 परापदानं गौरवम् 17 स्मितमात्रकारी हासः 18 महारम्भेषु उत्साहः 19 सत्तातिशयादिषु ग्लानि 20 स्वशक्तिधर्षणेषु कोपः 21 महादुःखेषु शोकः 22 दुष्टानियोगे अमर्षः 23 प्रारम्भातिरेके स्वेदः 24 आयासातिशये श्रमः 25 महाप्रहारादिषु मूर्च्छागमः 26 गर्वादयश्च न सत्यपि गर्वादिहेतौ ॥ (गर्व, मद, अमर्ष, असूया etc.—absence of these even when causes for these appear). Most of these are given two illustrative verses each and the section affords interesting reading.

The chapter ends thus :

तदेनत् धर्मशृङ्गारे धीरोदात्तस्य चेष्टितम् ।
मनोवाक्कायचेष्टाभि स्पष्टमेवोपवर्णितम् ॥
पाञ्चाली भारती प्राच्या रीतिवृत्तिप्रवृत्तय. ।
स्वकीया नायिका वा (चा) स्मिन् धीरोदात्तश्च नायकः ॥
स एष धर्मद्रुमबाल.. ल्लवो (पल्लवो)
लवोच्चयः (?) सूनृतमुक्तिसम्पदाम् ।
पद दधान· श्रुतिमार्गगोचरे
चिराय यावा .. (अ) वनमताम् ॥

इति श्री + + शृ + प्र + धर्मशृङ्गारप्रकाशो नाम अष्टादशः प्रकाश. समाप्तः ॥

CHAPTER XIX Pp 264-299

Arthaśṛṅgāra

Definition of Artha .

अर्थो नाम आत्मन सुखसाधनाना कलत्रमित्रादीनामर्जनम् ॥

Three kinds of Artha ·

Nava, i e , earned by oneself (*Svayam ārjita*) It is of ten kinds : Vidyā, Bhūmi, Paśu, Dhānya, Hiranya, Bhāṇḍa, Upaskāra, Kalatra, Putra and Mitra.

Bhūtapūrva defined as Pranaṣṭānita

Pitrya, i e., ancestral property (*Kula-kramāgata*)

These two are only of eight kinds These eight kinds are the same as the eight in the ten in the list of 'Nava' minus Kalatra and Putra both of which cannot but be Nava All these have varieties and are all illustrated on pp 264-266.

P 226 Arjana Four kinds Alabdha-lābha, Labdha-parirakṣaṇa, Rakṣita-vivardhana and Rakṣitopayoga

P. 267 Means of Arjana Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra, Upāya, Vikrama, Yuddha, Upaniṣat and Praśama which are the various sections of the *Arthaśāstra* Artha earned by these means is for the help of attaining the other three Puruṣārthas Arthaśṛṅgāra is activity in the direction of Artha

—प्रवृत्तौ तद्वास्त्यभिमान अर्थशृङ्गार ।

P. 268 The hero of Arthaśṛṅgāra is Dhiroddhata , Nāyikā, all kinds , Rīti, Gauḍī , Vṛtti, Ārabhaṭī , Pravṛtti, Udhramāgadhī Ingenious explanation of the definitions of these Rīti, Vṛtti and Pravṛtti as applicable to conditions of Arthaśṛṅgāra

P. 270 The Dhīroddhata who belongs to Arthaśṛṅgāra is of 44 kinds according to Guna, Prakṛti, Pravṛtti and Parigraha

His Gunas : 24 तत्र धीरोद्धतस्य धैर्यमुद्धतं भवति । यत्प्रभावाद् अभ्युदयादिभिः उत्सेकः, शोकादिभिः वैक्लव्यम्, व्यसनादिभिः दीनत्वम्, रागादिभिर्धर्मबाधा, चकितेषु अमदशास्पर्धा, नीचार्येषु अपि अनुगुप्सा, अशक्तावेव क्षान्तिः, स्खलितेषु नानुशयः, सदाचारेषु अनादरः, परगुणेषु मात्सर्यम्, परव्यसनेषु प्रहर्षः, परापवादेषु प्रीतिः, अस्थानेषु क्रोधः, प्रारब्धेषु अनिर्वाहः, कर्मातिशयैः विस्मयः, स्वजात्यादिभिश्च अभिमानः (जात्यादयो गुणाः चतुर्विंशतिः २४)

• The last item mentioned above namely, Jātyādi guṇas, refers to 24 Gunas which are as follows : Jāti, Anvaya, Abhijana, Nivāsa, Āspada, Pada, Pitā, Śāstra, Vāgmitā, Kalāvaidagdhya, Cāturya, Rūpasampat, Saubhāgya, Tyāga, Śaurya, Adīnavākyatā, Śakti, Dakṣatā,—18. Six are missing

Then are given eight special Gunas of the Uddhata : Māna, Tejas, Saundarya, Vilāsa, Vikatthana, Asthiratva, Agambhīratā and Sāhasa Illustrations for all these go up to p 280

Three kinds of Dhīroddhatas—Uttama, Madhyama and Kaniṣṭha—according to the presence of all or some or a few of the above given Guṇas.

From p 280 to the end of the chapter on p 299 illustrations of the 49 Bhāvas in all the three kinds of the Uddhata hero. The chapter ends thus .

धीरोद्धतस्य ग्रन्थेऽस्मिन् अर्थशृङ्गारसंश्रये ।
मया लोकप्रसिद्धेऽपि दिङ्मात्रमुपदर्शितम् ॥
उद्धतो नायकः सर्वा स्त्रीप्रवृत्तिस्तु सागर्था ।
शृङ्गाररसवती चेह गौडीया गीयते गतिः ॥
विद्यादीनामुपाये अधिगतिरखिले वर्धने सुप्रयोगः
तीर्थेष्वर्थोऽप्यनुक्त गमधिगतचरापूर्वपूर्वागतानाम् ।
तस्मिन् धीरोद्धतादेः य इह विहरतो नायकस्याभिमानो-
न्मानो (') कोऽपि मुख्या तमिह मतिमतामर्थशृङ्गारमाहुः ॥
इति महा + + शृ + प्र० अर्थशृङ्गारप्रकाशो नाम एकोनविंशः प्रकाशः समाप्तः ॥

CHAPTER XX. Pp. 299-325

Kāmaśṛṅgāra

The *Kāmasūtra* of Vātsyāyana and the *Jayamaṅgalā* on it are utilised here.

P 299. Definition of Kāma : कामो नाम आत्मनः सुखाभिमा(or मा)नो विशेषगुण. Two kinds Sāmānya rūpa and Viśeṣa rūpa The former is the pleasurable experience of the five senses and the mind. The latter is pleasure born of love to a sweetheart. The latter is of two kinds . Pradhāna which is the sense of touch in her - Sparśa sukha And Apradhāna which is *joy* in thinking of her beauty etc.

P 300 Everywhere Kāma is a kind of Abhimāna of Sukha : सुखाभिमानरूपः दुःखरूपाणि Therefore it is said that certain kinds of unpleasant experiences also are part of Kāma. The *Kamasūtras'* definition of Kāma is quoted.

Viṣaya-samprayoga, Tatsampratyaya, Saṁskāra, Smaraṇa, Abhilāṣa, Manaḥpravṛtti and Saṁkalpa—all, forms of Kāma Illustrations of these.

P. 301. Further classification into Hetubhūta and Phalabhūta.

P. 302. Two kinds of Samprayoga, Aṅga samprayoga and Adhiṣṭhāna samprayoga The latter is again two-fold, Bāhya and Ābhyantara.

In Kāmaśṛṅgāra the Nāyaka is Dhīralalita; Nāyikā, all kinds; Vṛtti, Kaiśikī; Pravṛtti, Dākṣiṇātyā, Rīti, Vaidarbhī Explanation of the applicability of the definitions of these to conditions in Kāmaśṛṅgāra.

P. 304. 44 kinds of Dhīralalita Explanation of the Lālitya which characterises his Citta and affects all his actions. As in the cases of the other heroes, here also a number of Guṇas are given and illustrated Then follow illustrations of the 49 Bhāvas in a Uttama, Madhyama and Kaniṣṭha Dhīralalita. These go up to p 325 The following are the Guṇas in two sets :

I अभ्युदयादिभिः प्रमोद, शोकादिभिः धैर्यभ्रम, व्यसनादिभिः दीनत्वम्, विलासेषु व्यसनेषु अभिनिवेशः, विषयेष्वन्यासंग, धर्मार्थयो नात्यादरः, अनर्थजनैः संसर्गः, द्यूतेषु प्रवृत्तिः, शरीरेऽपि नापेक्षा, गर्वनाशेऽपि नानुशय, गुरुभ्योऽवमान, दुर्लभेष्वाकांक्षा, स्ववर्णनासु उत्कर्षः, चाटूक्तिषु प्रागल्भ्यम्, जात्यादिभिश्च अभिमान ।

II 8 विशेषगुणाः—सुवेषता, सप्रियता, यौवनम, स्थूललक्षता, प्रियवदत्वम्, लालित्यम्, माधुर्यम्, दक्षभक्तिता ।

The chapter ends thus

स एव काव्य (स) शृङ्गारः सर्वेलताभ्यदैवनम् ।
तदेतद् विश्वसर्गस्य तदेतत् जन्मनः फलम् ॥
ललितो नायकः, सर्वा योषिद्वृत्तिस्तु कैशिकी ।
प्रवृत्तिर्दाक्षिणात्येह वैदर्भी काव्यपद्धतिः ॥
जन्मान्तरानुभववासनया मृगाक्षि-
चित्तप्रवृत्तिविषयेन्द्रियसंप्रयोगैः ।
संप्रत्ययानुभवनूतनया समाभि-
सन्ताभिलाषैः. .. स्मरणानि कामः ॥

इति श्री महाराज + + शृ० प्र० कामशृङ्गारप्रकाशो नाम विंशः प्रकाशः समाप्तः ॥

CHAPTER XXI Pp 326-349

Mokṣaśṛṅgāra

Pp 326-7 Definition of Mokṣa Gautama's *Nyāyasūtra* is followed P. 328. Tattvajñāna The different Tattvas according to the different systems of philosophy and branches of knowledge beginning with the one Tattva of Brahman of Advaita to the sixteen Padārthas of Gautama's Nyāya. P 329 Different conceptions of Niḥśreyasa according to the several systems of philosophy

In Mokṣaśṛṅgāra, the Vṛtti is Sāttvikī, the Pravṛtti is Āvantyā, the Rīti is Lāṭīyā, the heroine is Svakīyā and the hero is Dhīrapraśānta P. 332.

Pp. 332-337. A list of Guṇas of the Dhīrapraśānta Nāyaka in two sets :

(1) सुखदुःखयोर्माध्यस्थ्यम् । व्यसनोत्सवयोरविशेषः । इन्द्रियार्थेषु अनास्था । विलासेषु उपहासः । शरीरादावनात्मबुद्धिः । प्रशंसासु नोत्कर्षः । निन्दास्वपि न कोपः । भव्यप्राणिषु प्रमोदः । सर्वभूतेषु अनुकंपा । साधुजनेषु मैत्री । अधार्मिकेषु उपेक्षा । सदाचारेषु आदरः । सर्वकर्मसु फलानीप्सा । रागादिभिः न धर्मबाधा । कर्मातिशयैः अविस्मयः । जात्यादिभिः नाभिमानः ।

(2) ८ विशेषगुणाः—क्षमा, वदितृत्वम, सन्तोषः, प्रशमः, शौचम, आर्जवम्, वैशारद्यम्, वैराग्यम् ।

The section on Mokṣaśṛṅgāra ends on p 337.

तदेतन्मोक्षशृङ्गारस्वरूपमुपवर्णितम ।
निःश्रेयसपरत्वेन तत्त्वज्ञानाभिमानिनाम ।
इह प्रवृत्तिरावन्त्या सात्त्वती वृत्तिरिष्यते ।
लाटीया रीतिराम्भीया कान्ता शान्तश्च नायकः ।
वृत्ते धीरप्रशान्तस्य मोक्षशृङ्गारगोचरे ।
चरेयुः केऽपि तत्त्वज्ञा सर्वज्ञस्याभ्यनुज्ञया ॥

P. 337. Another topic begins here viz, the classification of characters into Hero, Anti-hero, Sub-hero etc.—Nāyaka, Pratināyaka, Upanāyaka and Anunāyaka Illustrations of these four multiplied by the four old types of Dhīrodātta etc, which give 16 varieties in all. P. 340.

P 340 Four kinds of Nāyikās, Udāttā, Uddhatā, Lalitā and Śāntā and from another point of view another classification of Nāyikās into Nāyikā, Upanāyikā, Anunāyikā and Pratināyikā. P. 343.

Pp 343-346 24 Guṇas of Nāyakas which has already been given once, Jāti, Anvaya etc. Illustrations of these.

Pp. 346-349. 16 qualities of the Nāyikās : Mahākulīnatā, Rūpasampatti, Yauvana, Suveṣatā, Saubhāgya, Śucitā, Śīlasampat, Priyaṃvadatā, Cāturya, Vāgmitā, Śāstrajñāna, Adīnavākyatā, Avikatthanatva, Mānitā, Kṛtajñatā, Dṛḍhabhaktitva

The chapter ends on p 349. The following verses at the end sum up this section of the chapter on the varieties of the hero and the heroine and on their qualities.

CHAPTER XXII. Pp 350-385.

This chapter is called *Anurāgasthāpana*

P. 350 Dharma, Artha and Kāma are the three Puruṣārthas sought after by all men in the second stage of life of the house-holder. Of these Dharma and Artha are the means and Kāma is the end and as such Kāma is the most important among these three

Kāma is general or special, and is Sukha A number of verses on love culled from dramas and Kāvyas are given here.

अहेतुःपक्षपातो यः etc. व्यतिषजति पदार्थान् etc अकिंचिदपि कुर्वाणः etc.

शून्यमाकीर्णतामेति तुल्यं व्यसनमुत्सवैः ।
विप्रलम्भोऽपि लाभाय सति प्रियसमागमे ॥

तदा रम्याण्यरम्याणि प्रियाः शल्यं तदासवः ।
तदेकाकी सबन्धुस्सन् इष्टेन रहितो यदा ॥ (BHĀRAVI *K.A. XI.* 27-28)

P 351. This love is of 64 kinds :

Abhilāṣa, Ākānkṣā, Apekṣā, Utkanṭhā, Ipsā, Lipsā, Icchā, Vāñchā, Tṛṣṇā, Lālasā, Spṛhā, Laulya, Gardha, Śraddhā, Ruci, Dohada, Āśā, Āśis, Āśamsā, Manoratha, Āsthā, Abhiniveśa, Anubandha, Agraha, Vimarśa, Manīṣā, Abhiprāya, Pakṣapāta, Lobha, Āsaṅga, Abiṣvaṅga, Sakti, Moha, Ākūta, Kutūhala, Vismaya, Rāga, Vega, Adhyavasāya, Vyavasāya, Kāmanā, Vāsanā, Smarana, Sankalpa, Bhāva, Rāsa (Hāsa), Rati, Prīti, Dākṣinya, Anugraha, Vātsalya, Anukrośa, Viśvāsa, Visramba, Vaśīkāra, Pranaya, Prāpti, Paryāpti, Samāpti, Abhimānāpti, Sneha, Prema, Āhlāda and Nirvṛti

एते भेदाश्चतुष्षष्टिरनुरागस्य नामतः ।
उदाहरणमालैषा स्पष्टव्यक्त्यै निदर्श्यते ॥

Pp. 351-358 Illustrations of these 64 forms of love. Illustrations for four of these, Ipsā, Lipsā, Icchā and Vāñchā, are missing Each of these can be in eight forms

Nityānurāga, *Naimittikānurāga, Sāmānyānurāga, Viśeṣānurāga, Prakāśānurāga,* Pracchannānurāga, Akṛtrimānurāga and Kṛtrimānurāga and definitions of these These eight are called the Mahardhis of love in the *S.K.A* (*Vide p 484*) Twelve are given there Only eight are here taken and the remaining four are brought under one or the other Vide also pp. 581-584, *S K A* where they are illustrated

8 varieties of Nityānurāga Anurāga pertaining to Viṣaya, Āśraya, Alambana, Uddīpana, Sthāna, Samsthāna, Rūpa and Svarūpa

तत्र अनुरागः—यस्मिन्नुपजायते स विषय । यस्य जायते स आश्रय । यद् आलम्बते तद् आलम्बनम् । यद् उद्दीपयति तद् उद्दीपनम् । येन अवतिष्ठते तत् स्थानम् । येन सुश्लिष्ट तत् संस्थानम् । येन शोभते तत् रूपम् । येन निरूप्यते तत् स्वरूपम् ।

Each of these is again of three kinds:

Viṣayānurāga is Ucca, Nimna or Sama;
Āśrayānurāga is Uttama, Kanīyān or Madhyama;
Ālambanānurāga is Śīghra, Madhyama or Cira;
Uddīpanānurāga is Mṛdu, Madhya or Caṇḍa;
Sthānānurāga is Sadṛk, Sadṛśa or Sadṛkṣa;
Saṁsthānānurāga is Samyak, Mithyā or Atiśāyi;
Rūpānurāga is Cāru, Acāru or Ubhayātman;
Svarūpānurāga is Gabhīra, Utkaṭa or Prakaṭa.

Definition and illustration of these up to p. 362

P 362 Naimittikānurāga: also of (8 × 3) 24 kinds:

Kāla; Haimantika, Vāsantika, and Vārṣika;
Samaya Pravasārambha, Pratyāgama and Prathama-sangama;
Velā. Pradoṣa, Niśītha and Prabhāta;
Upādhi Tamas, Candrodaya and Jyotsnā etc.;
Sādhana Snāna, Vilepana etc;
Samāveśa. Upasara, Prasāda and Mada;
Deśa Vivikta, Gahana and Sevya: and
Prakīrṇa: Gīta, Utsava and Cūtādi.

Illustration of these on pp. 362-365.

Pp 365-368 Sāmānyānurāga of 24 kinds:

Dravya-gocara, Guṇa-gocara, Karma-gocara, Saṁkṣipta, Vikṣipta, Samasta, Vyasta, Śuddha, Saṁkīrṇa, Sādharmyakṛta, Vaidharmyakṛta, Mahāviṣaya, Alpaviṣaya, Deśahetu, Kālahetu, Dharmaviṣaya, Dharmiviṣaya, Samayajanmā, Sambandhajanmā, Prākṛta, Vaikṛta, Vayaḥkṛta, Vaidagdhyakṛta and Saubhāgyakṛta

Illustrations for all these are then given and while illustrating, Bhoja gives the last as Prasiddhikṛta and not as Saubhāgyakṛta as in enumeration

P. 368. Viśeṣānurāga—24 kinds.

Jātikṛta, Kriyākṛta, Guṇakṛta, Dravyakṛta, Sādhāraṇa, Asādhāraṇa, Pratiyamāna, Abhidhīyamāna, Bāhya, Ābhyantara, Sadṛśa, Asadṛśa, Svaprakāśa, Anyābhibhāvi, Ullekhavān, Anullekhī, Atirikta, Anatirikta, Naisargika, Svasammata, Stokasammata, Bahusammata and Sarvasammata

Illustrations of these up to p 371.

P 371 Prakāśānurāga—24 kinds.

Svakīyāviṣaya Svayaṁvarāviṣaya, Kanyāviṣaya, Punarbhūviṣaya, Veśyāviṣaya, Sāmānyoḍhāviṣaya, Navoḍhāviṣaya, Prauḍhāviṣaya, Svādhīnabhartṛkāviṣaya, Proṣitapatikāviṣaya, Virahotkaṇṭhitāviṣaya, Kalahāntaritāviṣaya, Khaṇḍitāviṣaya, Vāsakasajjikāviṣaya, Ekacāriṇīviṣaya, Sapatnī-Jyeṣṭhā Kaniṣṭhā Subhagāviṣaya, Siddhāntacāriṇīpracāra, Dharmānubandha, Arthānubandha, Sānubandha and Niranubandha.

Illustrations of these up to p. 375

P. 375 Pracchannānurāga—24 kinds.

Parānganāviṣaya, Svānganāviṣaya, Svairiṇīviṣaya, Kumārīviṣaya, Dhīrāviṣaya, Adhīrāviṣaya, Vipralabdhāviṣaya, Abhisārikāviṣaya, Sulabha, Durlabha, Sannikṛṣṭa, Viprakṛṣṭa, Sambaddha, Asambaddha, Sāpadeśa, Nirapadeśa, Bhayanimitta, Lajjānimitta, Kālaniyata, Deśaniyata, Nāgara, Upanāgra, Grāmya and Prakīrṇa

Illustrations of these up to p. 378.

P. 378. Akṛtrimānurāga—24 kinds

Sahaja of 2 kinds Ekaviṣaya and Anekaviṣaya

Yauvanaja of 2 kinds · Śārīra and Mānasa

Ahārya of 2 kinds Sthira and Bhangura

Visrambhaja of 2 kinds Mugdha and Pragalbha

These are the main (4×2)=8 varieties which mix and produce 16 varieties Illustrations of these up to p 382

P 382 Kṛtrimānurāga—24 kinds

Nityānukārī, Naimittikānukarī, Sāmānyānukārī, Viśeṣānukārī, Prakāśānukarī, Pracchannānukārī, Sahajānukārī, Yauvanajānukārī, Visrambhānukārī, Āhāryānukārī, Sālambana, Nirālambana, Prasiddhaviṣaya, Aprasiddaviṣaya, Suprayukta, Duṣprayukta, Saprayojana, Anyaprayojana, Sapratibheda, Nispratibheda, Strīkṛta, Puruṣakṛta, Ubhayakṛta and Anubhayakṛta

Illustrations of these up to p 385

The closing verses of the chapter sum up the varieties of Anurāga above given as 12,288 That is, 64 kinds at first, then 8 kinds having each 24 varieties which give 192 These two classes multiply into 12,288 Further varieties are also *possible, though only 256 (192 plus 64) are here illustrated.*

द्वादशैव सहस्राणि (12000) साष्टाशीतिशतद्वयी (288) ।
भवन्ति कामशृङ्गारे मूल [?] प्रकृतयः पृथक् ॥
व्यतिषङ्गाद् अमूषां तु साम्याधिक्याल्पताकृतः ।
न पर्यन्तो विकल्पानामेकद्वित्र्यादियोगतः ॥
चतुष्षष्टिं पश्य .....मभिलापप्रभृतिकान्
अथाष्टौ नित्यादीन् पृथगपि चतुर्विंशतिविधान् ।
मिथोऽमोपामीपन् समधिकसमत्वानि विमृशन्
कविः कुर्यात् स्रोतोनुगुणमनुरागव्यतिकरम् ॥

इति श्री + शृ० प्र० अनुरागस्थापनो नाम द्वाविंशः प्रकाशः परिसमाप्तः ॥

CHAPTER XXIII. Pp 386-408

Vipralambha and Sambhoga Śṛṅgāra are here dealt with briefly.

P 386 Two kinds of Śṛṅgāra Sambhoga and Vipralambha The latter is of four kinds Prathamānurāga, Māna, Pravāsa and Karuṇa. And Sambhoga is of four kinds Sambhoga after each of the four above given Vipralambhas

P. 387. Two aspects of love-varieties : Vicitra and Rāgavardhana Analysis of all types of Anurāga given in the previous chapter from the point of view of these two

Pp 388-90. Varieties of Sambhoga : Svāṅganāviṣaya, Parāṅganāviṣaya and so on. Illustrations up to p. 390.

Varieties of Vipralambha : Same. Illustrations up to p 392.

P. 392. Illustrations of the four Sambhogas and the four Vipralambhas, mixed varieties and aspects of Vicitra and Rāgavardhana also p. 399.

P. 400. Analysis from the point of view of the heroine and her varieties

P. 402. Two kinds of Samparka, that between Sajātīya persons and that between Vijātīya persons Two kinds of Anugama, Sthitānugama and Āgantu-anugama.

P. 404 Illustrations of poems of different poets as containing one or more of the four Vipralambhas and four Sambhogas. The combination of two or more of these eight kinds of Sambhoga and Vipralambha put together in the same poem is called Samvidhi Hundreds of varieties are set forth as possible and some of them are briefly illustrated. P. 407.

The chapter ends on p. 408

दिङ्मात्रमेतदुदितं प्रथमानुराग-
मानप्रवासकरुणं तदनन्तराणाम् ।
भूयश्च रूपमखिलं खलु विप्रलम्भ-
संभोगयोरतिविस्तरतो वदामः ॥

इति श्री + + शृ० प्र० विप्रलम्भसंभोगप्रकाशनो नाम त्रयोविंशः प्रकाशः ॥

CHAPTER XXIV Pp. 409-438

P. 409. Vipralambha : Definition and four-fold classification, a summary of what has already been said.

Nirukti or Etymological explanation of all ideas associated with the words Vipralambha, Māna, Pravāsa etc., by the words themselves, their roots and their suffixes and affixes.

सत्यन्तु नैताः पारिभाषिक्य एव प्रकृतिप्रत्ययोपसर्गविभागकल्पनायाम् अन्वर्थस्यापि संभवात् । Vipralambha is derived from *Labh* with *Pra* and *Vi* meaning Vañcanā. This Vañcanā is of four kinds, Pratiśrutyādāna, Visamvādana, Kālaharana and Pratyādāna Though *Labh* means Prāpti, the addition of *Pra* gives its direct opposite meaning of Aprāpti or Vañcanā Instances of where *Pra* is added to give the opposite meaning are given here. *Tiṣṭhati—Pratiṣṭhate*. *Vasati—Pravasati* *Smarati Prasmarati* The *Vi* added to *Pralambha* has four meanings and qualifies the four meanings of *Pralambha*. The four meanings of *Vi* are Vividha, Viruddha, Vyāviddha and Vipratiṣiddha and these four qualify respectively the four meanings of Pralambha

Prathamānurāgavipralambha : Pratiśrutyādāna : Vividha.
Māna Visamvādana Viruddha
Pravāsa : Kālaharaṇa . Vyāviddha
Karuṇa . Pratyādāna · Vipratiṣiddha

Thus both the four kinds of Prakṛtyarthas and four kinds of Upasargārthas are present in the four types of Vipralambha These are illustrated up to p 412

Though Bhoja assigns these distinct meanings to the words with reference to each variety of Vipralambha, he adds that there is Samplava, overlapping, i e., the appearance of other significances in one variety. Thus even in Prathamānurāga which has Pratiśrutyādāna and Vividha as Prakṛtyartha and Upasargārtha of Vipralambha, there appear the characteristics of Pravāsa viz, Kālaharana and Vyāviddha Illustrations up to p 420 Bhoja concludes that such overflow is natural and the point is that in Prathamānurāga, Pratiśrutyādāna and Vaividhya predominate in a degree absent in the rest

P. 421 Explanation of the meanings of the words Prathamānurāga etc. Rāga is from *Rañj* *Anu* means Paścāt or Saha Rāga is colour Rāga is relatable to the root *Rāj* to shine and *Anurāga* is associated with Śobhā, Aujjvalya, etc (Śṛngāra itself is Śuci and Ujjvala as Bharata says) Anurāga is Anuṣakti, or colouring Colouring also is a significance, for love gives a hue to the face which is a Sāttvika bhāva *Rājate* means also Prakarṣam Āpadyate. (प्रकर्षमापद्यने रतिरनेनेति राग· राजते.)
अनु पश्चात् सह वा राग । अनुरूपो राग, अनुवृत्तो राग । प्रथमश्चासौ अनुराग· or प्रथम अनुरागः । प्रथम may mean उत्कृष्ट अनुराग ।
Illustrations for all these cases up to p 424

P 425 *Māna*

Māna is a double negative—*Mā, Na*—' no, no ' which refers to the refusals uttered by the angry lady in Māna The path of love is Kuṭila and bristles with ' Nay's '.

Māna means according to the Nirukti given above Pūjā, Jñāna, Bodhana and Māpana Illustrations from love-literature of love in these phases Māna meaning Jñāna is Abhimāna which considers even unpleasant feelings as part of pleasure.

मन्यते दु खैकहेतुमपि सुखसाधनमेवैनमिति मान· ।
मनुते बुध्यते अस्मात् प्रेमास्त्विति (प्रेमास्तित्वमिति) मान. ।

The last is the measuring of the depth of love Then follows a small grammatical discussion why Māna which is a Lyuḍanta is used in the masculine gender though it must be in the neuter. Justification of the masculine gender with Patañjali's use of 'Anumāna ' in the masculine Illustrations of these four aspects of Māna

P. 425. *Pravāsa* "*Vasa* nivāse" and "*Vasa* ācchādane" are the two roots from which Bhoja derives Pravāsa The first root gives its opposite

meaning when Pra is added to it. Pravāsa therefore means, first, going away. Then another meaning is suggested :

प्रकर्षेण वासयति अनुरञ्जयति तन्मयता नयति कामिनः चित्तमिति वा प्रवासः ।

For, exile increases yearning. Bhoja tries to find grammatical justification in the words themselves for all the various circumstances natural to those states of separation. Another meaning is then given.

यदि वा प्रपूर्वः वसिर्णिजन्त प्रमापणे वर्तते यथा तूष्णीमेनं प्रवासयेद् इति प्रवास्यन्ते हन्यन्ते वियोगिनः इति प्रवासः ।

These are the three different possibilities from Pravāsa derived from '*Vasa nivāse*' with *Pra*.

'*Vasa* ācchādane' with *Pra* is not taken as giving the opposite meaning. *Pra* here indicates Prakarṣa or Viśeṣa which refers to the special dress, Viśeṣa ācchādana in Pravāsa. In Pravāsa, those in separation rarely do their toilet or they dress themselves differently. Illustrations for all these varieties.

P. 426. *Karuna* · It is derived from 1. *Kṛ* to do, meaning many things, creating, placing etc. 2. Kiratiḥ from *Kir* to scatter, Vikṣepa. The second etymology refers to the fact that one in Karuṇa is separated (Vikṣipta) from Bhoga or enjoyment.

1. *Kṛ* to do. Abhūtam udbhāvayati as in Paṭam karoti. Mūrchām karoti.

2. In Coraṁkāram krośati which means 'चोरः चोर इति उच्चार्य क्रोशति' *Kṛ* means Uccāraṇa or Vilāpa. One weeps a good deal in Karuṇa.

Two other meanings of Kṛ, Sthāpayati and Abhyañjayati are explained and illustrated as applying to conditions of Karuṇa, p 428.

P. 428. Above were given the significances of the words with the Pratyayārtha subordinated to the Prakṛtyartha. Now, taking the Pratyayārtha as the dominant factor, the several significances are elaborated. The six cases and Kartā, Hetukartā, Bhāvakartā, Karmakartā, Kartṛkarma and Bhāvakarma are illustrated up to p 431.

P. 431. अथ प्रत्ययोत्पत्तिकालाः—भूतो, भविष्यन्, वर्तमान and अव्यक्त. Illustrations of these up to p 434.

P. 434. अथापरे द्रव्यात्मानः क्रियासाधारणरूपा विद्यन्ते ।

- A Nitya · Śāśvatika, Vaikalpika and Naiyogika.
- B Naimittika . Auddyotika, Aupabhogika and Prāyogika.
- C. Svābhāvika . Āgantu, Naisargika and Sāṁsargika.
- D Vaiparāmarśika · Saṁkīrṇa, Prakīrṇa and Viprakīrṇa.

These are further divided into many classes :

- A-1. Nimeṣa, Muhūrta, Nāḍikā and so on.
- A-2. Dina, Māsa, Pakṣa, Ṛtu and Ayana.
- A-3. Saṁvatsara, Yuga, Kalpa, Manvantara, Pralaya and Mahāpralaya.

B-1. Prātas, Pratyūṣa etc.

B-2. From nightfall to dead night and the last quarter of the night before dawn, as also the rise and the setting of the moon.

B-3. The seasons, Śarad etc

C-1. Mada, Pramada, Utsava and Vyasana-parihāra

C-2. Bālya, Kaumāra, Yauvana, Maugdhya, Mādhyasthya and Prāgalbhya.

C-3. Para, Apara, Yaugapadya, Ayaugapadya and Kṣipra

D-1. Krīḍā, Keli, Dyūta, Vrata, Goṣṭhī and Prekṣā

D-2. Vivikta, Udyāna and Saudhādisevā

D-3 Aṣṭamīcandra, Indrotsava and Yakṣarātri etc—love festivals

Illustrations of all these up to p 437

This subject of Nirukti of Vipralambha and other words is seen in the *S K.A* also. See *S.K A* V. Kārikās 46-76 Pp 478-481 and pp 554-581

The chapter ends thus :

स एव काल कार्त्स्न्येन द्विरूप उपदर्शितः ।
क्रियापदैकवाच्योऽथ क्रियाया साधन च य. ॥
प्रत्ययार्थो द्वय चैतत् समस्तमेतदुदाहृतम् ।
प्रकृत्यर्थानुरोधेन विप्रलम्भे चतुर्विधे ॥

यो विप्रलम्भ प्रथमानुरागः
मान. प्रवासः करुणस्त एव ।
साधर्म्यवैधर्म्यवशेन चैषा
अभेद (अनेक) भेदा. (दान्) पथ (अथ ?) तौ (?) वदामः ॥

इति श्री + शृ. प्र विप्रलम्भान्वर्थप्रकाशो नाम चतुर्विंशः प्रकाश. ॥

CHAPTER XXV Pp 439-464 *End lost*

P. 439 The first topic dealt with in this chapter can be called in Bhoja's terminology Sādharmya-vaidharmya-parīkṣā of the four kinds of Vipralambha What Bhoja means is that each of the four varieties is distinct with its own characteristics which distinguish it from another, Vaidharmya, but at the same time, we also see in experience that in one variety, features of the other kinds of Vipralambha also are present, Sādharmya. That is, in Pūrvānurāga, a few features pertaining to Māna, Pravāsa and Karuṇa may appear. If in love before the first union which is Pūrvānurāga Vipralambha, the two are separated by distance it is an aspect of Pravāsa and has Sādharmya with Pravāsa

Then Bhoja gives that love has the following stages, Bhāva, Bhāvajanma, Bhāvānubandha, Bhāvaprakarṣa, successive stages of development. See

S.K.Ā. V. Kārikās 13-27 and 35, pp. 488-491. These are then defined. These four stages are called the four Samṛddhis of love.

तदुक्तं भावजन्मानुबन्धप्रकर्षानुरूपास्तावस्था (अवस्था) समृद्धय इति ।

This goes up to p. 439.

P. 440. Bhāvaskandha is then taken up. It is the first contact of the Ālambanas in the midst of Uddīpanas. The contact of the two, the hero and the heroine, may be by their seeing each other, *Darśana* or by their hearing of each other, *Śravana*.

These two,—Darśana and Śravaṇa—can be of various kinds :

Darśana . Pratyakṣa, Anumāna, Upamāna, Arthāpatti, Sambhava and Abhāva

Śravaṇa : Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutāsambhava.

A mixing of these two is inevitable and according to Bhartṛhari's न सोऽस्ति प्रत्ययो लोके etc., there can be no kind of experience or knowledge unrelated to Śabda or word.

According to the above given classification, Anurāga may be Darśanānurāga or Śravanānurāga and Darśanānurāga may be Pratyakṣānurāga, Anumānānurāga and so on.

Bharata himself gives Darśana and Śravana in *N.Ś.* XXIV. 149 :

श्रवणाद् दर्शनाद् रूपाद् अङ्गलीलाविचेष्टितैः ।
मधुरैः संप्रलापैश्च कामः समुपजायते ॥

But Bhoja takes this opportunity to enter into the vast discussions on Pramāṇas in the several systems of knowledge and philosophy. He harnesses here Noetics for the analysis and study of cases of love which happen to be so infinitely varied in life in respect of origin and nature. Bhoja gives a whole world of illustrations here of love born of the two actually seeing each other or of hearing about one another, as in the case of Nala and Damayantī.

In this connection Bhoja loves to dwell then and there shortly on the definitions of these Pramāṇas, Pratyakṣa to Aitihya, and on the necessity to accept all these. He refutes those who accept only two or three Pramāṇas and try to include the others in Anumāna or Śabda. Gautama, Vindhyavāsin, Dharmakīrti, Īśvarakṛṣṇa and others are quoted here.

Pratyakṣānurāga. Definition of Pratyakṣa.

तत्र अक्षमक्षं प्रति यत् विज्ञानं प्रत्यक्षम् ।

Six kinds of Pratyakṣa Sākṣāt, Pratibimba, Pratibhāna, Utprekṣā, Smṛti and Svapna The first is Pratyakṣa par excellence.

तत्र प्रतिविषयाध्यवसाय (Īśvarakṛṣṇa's *Sāmkhyakārikās*) [illegible] ।

Svapna etc., says Bhoja, may be considered by some as Pramaṇābhāsa but even the ghost of Pramāṇa is enough to produce love They are Pramāṇa

in so far as they are effective in producing Arthakriyākārijñāna. These six are illustrated

P. 442. Anumānānurāga and Anumāna.

लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिरनुमानम् :—

अनुमेयेन सम्बद्ध प्रसिद्ध च तदन्वये।
तदभावे तु यन्नास्ति तल्लिङ्गमनुमापकम्॥
विपरीतमतो यत्स्याद् एकेन द्वितयेन वा।
विरुद्धासिद्धसन्दिग्धमलिङ्ग काश्यपोऽब्रवीत्॥

—Praśastapāda-bhāṣya, p. 100, Chowk edn

वय तु लिङ्गमात्रमेव ब्रूमः। तदाभासस्यापि प्रथमानुरागनिमित्तत्वात्।

Six kinds of Anumāna are given Gautama and Īśvarakṛṣṇa give only three. Bhoja's six are Sāmānyatodṛṣṭa, Viśeṣatodṛṣṭa, Pratyakṣatodṛṣṭa, Parokṣatodṛṣṭa, Vidyamānaviṣaya and Avidyamānaviṣaya. The illustrations of these are Kāryeṇa kāraṇam, Svareṇa putram, Kṛttikodayena Rohiṇyudayam, Deśāntaraprāptyā Ādityagatim, Dhūmena Agnim, Nimittena bhāvinam artham

Illustrations from Kāvyas of love produced through these six kinds of inferential knowledge The other four-fold classification of Anumāna into Svārtha and Parārtha is just mentioned to be reserved for a future occasion

P 443 Upamānānurāga and Upamāna Gautama's Upamānasūtra is quoted for Upamānalakṣaṇa *Nyā Sū* I i 6 It is also of six kinds, Upamāna of Sādharmya, Vaidharmya, Mudrā, Śilpa, Samjñā and Abhinaya

संज्ञासाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीति (तिक्म्?)।
ब्रूते यद्वस्तुनो रूपमुपमान तदुच्यते॥

Illustrations of these six kinds by verses which contain the praise of beauty through Upamānālamkāra or which portray knowledge of a person through Upamāna.

P 444 A discussion on the necessity of Upamāna as a Pramāna Bhoja holds the view that Upamāna is the greatest of Pramāṇas He quotes Vindhyavāsin to support him. In the course of the discussion Gautama and Dharmakīrti are quoted There is also an anonymous quotation from the Nyāyavārttika of Uddyotakara This goes up to p 446.

P 446 Arthāpatyanurāga and Arthāpatti Six kinds of Arthāpatti of the Dṛṣṭa variety Pratyakṣapūrvikā, Anumānapūrvikā, Upamānapūrvikā, Arthāpattipūrvikā, Sambhavapūrvikā and Abhāvapūrvikā Illustrations

P. 448 Sambhavānurāga and Sambhava of six kinds Sambhāvanā, e g, Meghodayād vṛṣṭiḥ, Samśaya or Vimarśa, e g, Sthāṇur vā Puruṣo vā, Vitarka, e g, Puruṣena anena bhavitavyam, Prāyovāda, e g, Prāyeṇa auśīnarāḥ takrapāyinaḥ, Sampratyaya, e g., Yathā etad Ghaṭadvāram tathā agre Nāgakanyakānagaram, and Pratyanusandhi, e g, Sopi kapolapāṇḍutādisūcitaḥ tasyāḥ smarābhiṣvaṅgaḥ. Sopi tvannibandhanaḥ Illustrations for these.

P. 449. Abhāvānurāga and Abhāva of six kinds. Abhāva of Prāk, Pradhvamsa, Itaretara, Atyanta, Sambandha and Sarva. Examples.

क्षीरे दधि नास्ति; क्षीरं दध्नि नास्ति; स्तम्भः कुड्यो न; शशविषाणं नास्ति; चैत्रो गृहे नास्ति; तस्य नामापि नास्ति ।

Then a brief discussion establishing the view that Sambhava and Abhāva cannot be included in Pratyakṣa and Anumāna This goes up to p 452. Here ends the treatment of varieties of love born of knowledge of objects of love through perception, inference etc. That is, Darśanānurāgaprakāras are here finished. Then Śravanānurāga through the six Śrāvaṇa pramāṇas headed by Śabda begins

Śabda. शब्दविज्ञानाद् असन्निकृष्टे अर्थज्ञानं शाब्दम् ।

It is of two kinds, Aupadeśika and Vidhi. Upadeśa is of six kinds : Vidhivāda, Arthavāda, Samjñāvāda, Svarūpavāda, Mantravāda and Anuvāda.

Vidhi प्रवृत्तिनिवृत्त्योर्विधायको विधिः ।

It is of four kinds : Vidhis of Utpatti, Niyoga, Prayoga and Adhikāra. Illustrations of these are then given.

Arthavāda : Four kinds, Stuti, Nindā, Purākalpa and Prakṛti Stuti and Purākalpa praise and induce, and are Pravartakas; and the other two abuse and dissuade, and are Nivartakas Illustrations of these four.

P. 454. Samjñāvāda : कर्मव्यतिहारहेतुः संज्ञा ॥ Four kinds. From Arthavāda there is a change from six kinds for each to four kinds for each. Samjñāvāda is naming Ānvarthikī samjñā, Pāribhāṣikī—, Naimittkī—, and Yādṛcchikī—. Illustrations of these names from Kāvyas where the poets themselves have explained the names :

परन्तपो नाम यथार्थनामा । नाम्ना सुतीक्ष्णः तपसा सु दान्तः and so on.

Svarūpānuvāda : Svarūpa is of four kinds, Jāti, Guṇa, Kriyā and Dravya. See Daṇḍin's Svabhāvokti alamkāra.

Mantravāda : मनस्त्राणधर्माणः शब्ददेवतात्मानः मन्त्राः ।

Four kinds of Mantras, Vaidika, Paurāṇika, Saiddhāntika and Laukika. The third refers to Mantras like those of Śākta and the fourth refers to traditional charms and spells current in the world as illustrated in Rājaśekhara's verse गोनासाय नियोजितागदरुजा etc.

P 456. Anuvāda · Four kinds, Vidhyartha, Niṣedhārtha, Stutyartha and Nindārtha Illustrations

Thus 24 varieties of the Upadeśa type of Śabdapramāna and love through them are dealt with Bhoja then takes up the second kind of Śabda, viz., Vidhi which is of the form of Vidhāna and Niṣedha.

P 458. Further varieties of Vidhi and Niṣedha.

Six other minor Śabdapramāṇas, following the second chapter of Jaimini's sūtras, to decide Bheda : Śabdāntara, Abhyāsa, Samjñā, Saṁkhyā, Guṇa and Prakaraṇa Illustrations When Bheda is made, six other

Śabdapramāṇas help to find out Pradhāna-aṅga-bhāva and they are Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (Mīmāṁsā). Illustrations

P. 461. When the distinct import of each word is got and the subordinate idea and the main idea are also distinguished, Krama or sequence must be determined and six further Śabdapramāṇas are helpful here: Śruti, Artha, Pāṭha, Sthāna, Mukhya and Pravṛtti. Illustrations.

P. 463 Determinants which decide the one meaning of a multi-sensed word are also given here as other Śabdapramāṇas : Artha, Prakaraṇa, Linga, Aucitya, Deśa and Kāla Illustrations

Then there is a *big gap* in the Ms In this gap are lost the sections on the further varieties of the verbal class of Pramāṇas, viz., Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava. Perhaps with the treatment of these remaining five, this XXVth chapter ended. The end is lost and we do not know what name Bhoja gave to this chapter in the colophon

(इति श्री + + शृ० + प्र० + पञ्चविंशः प्रकाश ॥)

CHAPTER XXVI *P. 464* *Lost.*

The whole of this chapter is lost. There is a *big gap* on p 464 of Vol. IV in which are lost the end of the previous chapter (XXV), this XXVIth chapter and the beginning of the next, XXVII.

Therefore, we are unable to know what exactly this chapter dealt with.

(इति श्री० शृ० + प्र० + षड्विंशः प्रकाश. ॥)

CHAPTER XXVII

Pp 465-477. *Beginning lost.*

According to the colophon, this chapter is called Abhiyoga-vidhi-prakāśa The subjects which Bhoja dealt with under the head of Abhiyoga are not fully known In the portion spared to us are dealt with *Saṅketa and Abhisāra*

P. 465 *The text here* begins with the subject of Saṅketa, love-tryst The various circumstances attending Saṅketa are thus given and they are illustrated. Saṅketa upacāra, -Manoratha, -Utkaṇṭhā, -Harṣaṇa, -Āśvāsa, -Āgama, -Bhraṁśa, -Vighna, -Upaghna, -Bhaṅga, -Anuṣaṅga, -Āśaya, Apāśaya, -Prārthanā, -Bahumāna, -Vātsalya -Anukrośa, -Ākṣepaṇa, -Abhirakṣā, -Tātparya, -Upajāpa, -Upālambha, -*Vipralambha*, -*Āśā*, -*Praśna*.

All these except one have each two Prākṛt illustrations This goes up to p. 472.

P. 473. Abhisaraṇa.—Virahavisūraṇa, Sakhīsaṁpraśna, Itivṛttākhyāna, Sakhīśikṣā, Dhvāntapratīkṣā, Dhvāntānuśocana, Dhvāntasatkāra, Candrikābhisaraṇa, Candrikānirveda, Candrodayanindā, Candratiraskāra, Abhisaraṇasādhvasa, Abhisaraṇotsāha, Abhisārikā vṛttānta, Vañcitā vṛttānta, Paribhoga darśana, Sakhivyājagarbhā (-garhā?), Avinayagūhana and Cihnanihnava.

Each has two illustrations, all Prākṛt except two These are the several stages of a lady hurrying to her tryst to meet her lover. From separation and intention to go and meet him, up to return and hiding the signs of her guilt, the several stages are given.

P. 477. The chapter ends with these verses summing up the contents of this chapter :

एवं संकेतदानादिशेषा(चेष्टा)कूपारपारगा।
इ(र)त्युद्भेदसमाधानप्रच्छादनविशारदा॥
देशकालेङ्गिताकारभावोपायाभियोगवित्।
नारी नरेषु सर्वेषु नरो नारीषु सिद्धयति॥
आविष्कृतोऽयमभियोगविधिर्यथावद्
अत.पर पुनरमी रमणाप्तिपूर्वा।
पूर्वानुरागतरुपल्लवभूतदूत-
संप्रेषणप्रकृतयः प्रकटीक्रियन्ते॥

इति श्री महाराजाधिराज श्री भोजदेवविरचिते शृ० + प्र० + अभियोगविधिप्रकाशो नाम सप्तविंशः प्रकाशः॥

CHAPTER XXVIII. Pp. 478-535

Dūta preṣaṇa is the subject dealt with in this chapter. Dūta preṣaṇa forms part of Abhiyoga, which forms part of Pūrvānurāga, the first variety of Vipralambha.

P. 478

The Dūtas or Love-messengers or aids and accomplices are 84 in number. The main principles that distinguish them are ten :

जातिर्गुणः क्रिया द्रव्यं सम्बन्धोऽर्थः प्रयोजनम्।
प्रयोगो योग्यता स्त्रीत्वं दूतभेदेषु हेतवः॥

1 Jāti : Deva, Manuṣya, Kinnara, Vānara, Śuka, Śārikā, Pārāvata, Haṁsa etc.

2 Guṇa. Pitṛ-paitāmaha, Adṛṣṭavaikṛta, Avisaṁvādaka, Alobha śīla, Amantravisrāvī, Dhārmika and Bhārasahiṣṇu.

3 Kriyā Sahapāṁsukrīḍita, Upakārasambaddha, Janmāntarārjita, Sahādhyāyī, Samānaśīlavyasana, Yaś ca asya rahasyāni marmāṇi vidyāt, Anyasya ca vidyāt, Dvitri-apatyam and Sahasaṁvṛddha.

4. Dravya : Mālākāra, Tāmbūlika, Gāndhika, Saurika, Pīṭhamarda, Viṭa, Vidūṣaka, Pāṣaṇḍins and friends

5. Sambhandha : Guru, Sakhā, Śiṣya, Ātman (?), Jñāti, Aurasa, and Kanīyān

6 Artha : Arthānartha pratighāta, Sahārthatāprāpti, Pratārana, Ānṛṇya, Kīrti and Pratīti.

7. Prayojana . Sneha, Kutūhala, Abhiprāyopalambha, Pūrva prārthanā, Anyataraprārthanā and Śīlasangharṣa

8 Prayoga . Pracchanna, Prakāśa, Hīna, Utkṛṣṭa, Uddhata, Udātta, Dhṛṣṭa and Śaṭha

9 Yogyatā : Nisṛṣṭārtha, Parimitārtha, Patrahāraka and Mūkadūta

10 Strītvādi Īkṣaṇikā, Bhikṣukī, Sakhī, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpinī

Illustrations of these up to p 487 Yogyatā is reserved for illustration in a separate section in a future context called Dūtī kalpa The qualities which make up Yogyatā are given .

संभावनाय विद्वाम: प्रश्नर्निर्मन्त्रममद. ।
मनोनिर्वाणमुत्साह आश्वास· कार्यनिर्णय· ॥

P 487. Another set of Dūta guṇas, especially his power of speech and imagination are stressed by quoting the following :

सक्तुमिव नितउना × × भद्रैषां लक्ष्मी. निहिताधिवाचि । (Rg Veda)
शास्त्रे प्रतिष्ठा सहजश्च बोध etc (मालतीमाधवम्)

Another set of Guṇas which form Yogyatā are Suśrūṣā, Śravaṇa, Grahaṇa, Dhāraṇa, Vijñāna, Ūha and Apoha and Tattvābhiniveśa Another eulogy on eloquence or Vāgmitā is made here and poets' verses on excellence of speech are here collected

P 489 Distribution of these Guṇas among the various kinds of messengers.

The reclassification of those under the class called Strītvādi according to Yogyatā, p 497

P. 497. Dūtakarmas 24 Praveśa, Viśvāsotpādana, Upāvartana, Anuvartana, Upanyāsa, Avasthānivedana, Iṅgitākārajñāna, Upāyajñāna, Prakaraṇajñāna, Pratāraṇa, Samāśvāsana, Atyayapratīkāra, Prayojya preṣaṇa, Sandhirakṣā, Pratāpavyāvarṇana, Upajāpa, Parākramaṇa, Bandhuratnāpahāra, Mitropagraha, Suhṛdvibheda, Cārajñāna, Gūḍha-daṇḍācāra, Cārasamādhāna, and Samādhimokṣa.—24

Cf Bharata XXIV 12 Kasi Edn Protsāhana kauśala, Madhura kathās, Dākṣiṇya, Kālajñatva, Laḍahatva and Samvṛtamantratva Bhoja gives again the same 24 Guṇas in verses. Each of these has sub-classes. As for instance, Praveśa is of 18 kinds. These are all illustrated Whole pages of the *Mālatī Mādhava* are here reproduced as illustration The illustrations

go up to the end of the chapter on p. 534. The chapter ends with this summary :

सैषा दूतविशेषाणामशीतिश्चतुरुत्तरा ।
चतुर्विंशतिरेषां मयोक्ता कर्मणामपि ।
जातिक्रियादियोगेन यस्य दूतस्य यो विधिः ।
युज्यते तत्र मेधावी तमेव विनियोजयेत् ॥

बुध्वा पृथक्चतुरशीतिरपीति दूतान् कर्माणि विंशतिमपीति युतां चतुर्भिः ।
यो यत्र सिध्यति तमेव हि तत्र दूतसंप्रेषणादिषु समीक्ष्य समादधीत ॥

इति + + शृ० + प्र० + + दूतविशेषदूतकर्मोपवर्णनं नाम अष्टाविंशः प्रकाशः समाप्तः ॥

CHAPTER XXIX. Pp. 536-574. *Incomplete*

A portion at the end of this chapter is lost. The colophon is therefore missing but as can be seen from the opening line of this chapter, it deals with 48 love conditions generally called *Dūtasampreṣaṇādi*, Sending of messenger etc.

P. 536.

Dūtasampreṣaṇa, Sandeśadāna, Supātrapranidhāna, Dūtānugama, Sakhīvigarhaṇa, Mārgodīkṣaṇa, Gamāgamacintā, Cirayadvimarśa, Dūtāgamana, Ākāraparīkṣā, Dūtapratibheda, Dūtaparipraśna, Dūtavyavahāra, Dūtavākyākarṇana, Gamanavṛttānta, Pravṛtyupalambha, Priyasandeśa, Suhṛtsammantraṇa, Avasthānubhava, Sahāyotsāhana, Priyadūtāgamana, Dūtapratipatti, Vārtābhidhāna,, Kāryaparyanuyoga, Dūtavākya, Uttarābhyupapatti, Dūtaprativākya, Dūtavākyākṣepa, Dūtābhibhartsana, Parijanakṣobha, Gurujanaśankā, Sahāyavega, Itikartavyatā, Svayampravṛtti, Nāyakānayana, Priyābhigamana, Upasthāna, Sambhramavikalpa, Nāyikāpratibodhana, Suhṛtparihāsa.—40 .

These 40 are given in a set and each illustrated with two verses and have no sub-classes. P. 547.

The other 8 remaining conditions are dealt with at length with minor classifications and they are :

Dūtapuraskāra, Itivṛttākhyāna, Avasthājñāna, Avadhāna, Saṁvidhāna, Śaktivivecana, Samāgamopāya and Saṁhitasiddhi up to p 569.

In Avasthājñāna, Jñāna is divided into Dṛṣṭa, Śruta and Anumita. Avadhāna is split into Deśa, Kāla, Kārya and Pātra. Śaktivivecana into Prabhuśakti, Utsāhaśakti, Mantraśakti and Daivaśakti. Samāgamopāya is of various kinds : Tapasyā, Sāhasa, Māyā, Chadma, Chalitaka, Haṭha, Veṣa, Rūpāntarāpatti, Indrajāla, Vinirgama, Lekha, Ceṣṭānuvartana, Kāryopadeśa and Sāhāyya, p 569. Under Itivṛtta in the Itivṛttajñāna mentioned as second, Bhoja again speaks of what he has dealt with in chapter XII, the five Arthaprakṛtis, the five Avasthās, Saṁsthās, Sandhis etc. Under Saṁhita-

siddhi, Bhoja treats of Pramāṇas and Prameyas, of Anumāna with its five Avayavas. A portion of the text of this section is scattered to pp 613-614.

This chapter ends with this, all the 48 having been dealt with. The text does not contain here any colophon The leaves of the original must have been misplaced here. A part of the closing portion is, as said above, found on pp 613-614, i e, in the middle of the next chapter. This chapter might have been called Dūtasampreṣaṇādi prakāśa

इति श्री + + + शृ० + प्र० + दूतसंप्रेषणादि (?) प्रकाशो नाम एकोनत्रिंशः प्रकाशः ॥

CHAPTER XXX. Pp 574-649

Mānaprakāśa

Beginning indistinct. On p 574, the subject of the previous chapter viz, the 44 items Dūtasampreṣaṇa, etc., is finished and topics relating to Māna begin The colophon and the exact end of the previous chapter, the 29th, are not found. I found that on this page, viz, 57th, the 29th Ch ends, though a part of its final portion has strayed to pp 613-614

Chapter XXX deals with *Māna* which is the next Vipralambha Pp. 574-578. Though these pages treat of subjects concerned with Māna, they do not form the beginning of the chapter I have fixed the beginning of this chapter on Māna on the last 3 lines of p 578 where we find a definition of Māna and then an analysis of the various kinds of Māna The portion on pp 574-578 should come over to pp 613-614 and they form part of the 7th, 8th and the 9th aspects of the 24 aspects of Māna dealt with in this chapter. As already pointed out, there is a derangement of the leaves here.

P. 578 The following is a beautiful discription of the part played by Māna in love.

प्रवामान् प्रथम मानोऽभिधीयते । कथ पुनरस्य वैचित्र्यं, श्रूयताम् । अय हि दोषोऽपि मद इव मतङ्गेषु, विग्रहोऽपि सहकारभाव इव माकन्देषु । कार्यादिहेतुरपि तप.प्रबन्ध इव गाविरेषु, प्रियविनो ......त्याग इव वदान्येषु, कटुरपि मरीचावचूर्ण इव (पाड) षेषु, कलुषोऽपि कज्जलनिवेश इव वनिता-लोचनेषु, दुरामदोऽपि भ्रमर इव प्रसूनस्तरेषु, वक्रोऽप्युक्तिविशेष इव कविकाव्येषु, पूर्ना मनसु उपजायमानः प्रकर्ष... .प्रेमसरद सम्पद्यते।

Definition of Māna, its varieties: It is Uttama if the heroine gets it, it is Kaniyān if the hero gets it, it is Madhyama if both have it.

P. 579. 24 aspects of Māna are enumerated and illustrated

मानविषयाश्रयालम्बनभेदा, मानप्रत्ययः, मानविशेषा. विषयप्रकीर्णानि, आश्रयप्रकीर्णानि, आलम्बनप्रकीर्णानि, विषयकर्माणि, आश्रयकर्माणि, प्रकीर्णकर्माणि, मानविकारा, मानोपलक्षणस्थानानि, मानोत्पत्तिकरणानि, मानोपलक्षणानि, मानोद्दीपनानि, मानविलासाः, मानमोहनविशेषानि, मानगुणानुभवा., मानोत्सरितप्रकीर्णानि, मानोपाधिभङ्गा, मानभङ्गकरणानि, मानोपशान्तयः, मानोपशमनलक्षणानि, मानभङ्गोपायः, मानानुभवगम्यानि—इति चतुर्विंशतिरयं. ॥

P. 580. Viṣaya, Āśraya and Ālambana, each is of 12 kinds. Viṣaya is the person regarding whom feeling arises; Āśraya is a person in whom the feeling arises; Ālambana is that aspect of Viṣaya which is exactly the object of the feeling. Illustrations up to p 587.

P. 587. 24 varieties of Māna.

Bhāma, Kopa, Krodha, Utprāsa, Roṣa, Īrṣyāyita, Mantrayita, Asūyita, Vaimanasya, Unmāda, Manyu, Mātsarya, Abhiniveśa (?), Avakhyā(jñā), Visūraṇā, Vailakṣya, Anuśaya, Kāluṣya, Kṣobha, Āvega, Amarṣa, something meaning Kopātireka, Ugratā and Praṇayakalaha. Illustrations up to p. 595.

Pp. 595-600. Another 24 aspects of Māna: Sahaja, Āhārya, Yauvanaja, Visrambhaja, Sthira, Bhangura, Sama, Viṣama, Prakāśa, Gūḍha, Caṇḍa, Mṛdu, Udbhaṭa, Masṛṇa, Ṛju, Vakra, Sādhya, Kṛcchrasādhya, Yāpya, Asādhya, Purāṇa, Jīrṇa, Punarnava and Nava

Viṣayaprakīrṇa · 24 kinds Up to p. 601.

Āśrayaprakīrṇa · P. 601.

Ālambanaprakīrṇaka: Parihāsa, Āśaṁsā, Jijñāsā, Kutūhala, Kaitava, Kārana and Pratāpa.

P 604 Viṣaya-āśraya-prakīrṇa karmas Each six kinds: Māna vaikṛtas, Mānavitarkas, Mānabhangopāyas, Mānaparipraśnas, Citra cāṭūktis, Priyopālambha; Vailakṣya, Anuśaya, Jñānānythātva, Chāyābhraṁśa, Utkaṇṭhāveśa, Vaiklavya, Pravilāpa, Santāpa, Viṣayavyāvṛtti, Ārambha and Abhiśaṅkā. Up to p. 606

P. 606. Sattā, Anubandha, Prakarṣa, Samparka, Anugama, Punaḥprādurbhāva of Māna.

P. 608 Mānabhangopāyas. Sāma, Dāna, Bheda and Daṇḍa. Sāma is Priyavacana, or Anuvṛtti or Praṇāma Dāna is of three kinds (indistinct). Bheda is Śaṅkādyutpādana, Indrajāla and Māyā Daṇḍa is Upekṣā, Pratikopa and Prasthāna

P. 610. Mānaparipraśna.

P 612. Citracāṭūktis.

P 613. There is a small gap in the text here. But, the matter has only strayed to pp 574-578.

Pp 613-614 Matter here belongs to the previous chapter as already said.

P 615 Six kinds of Vimarśa and 6 kinds of Upālambhas.

P 617. Prakīrṇakas This is the ninth in the first list of 24 aspects of Māna. The Prakīrṇakas are Pratibodhana, Samāśvāsana, Parihāsa, Upadeśa, Pratiṣedha, Upajāpa and Skhalitagopana

P. 621. Mānavikāras (tenth)—six. Jāyate, Vivardhate, Vipariṇamate, Apakṣīyate and Vinaśyati.

Mānopalakṣanasthānas (Eleventh) Hṛdaya, Cakṣus, Vaktra, Vāk, Vapus and Ceṣṭita

P 622. There is a small gap in the text in which the illustrations of the last given six varieties of Mānasthāna are lost

P. 623 Mānotpattikāranas (12th) Vipriyakarana, Priyakaraṇa, Vārita vāmatā, Kāmacāra, Śāṭhya, Pratāraṇa, Khaṇḍana, Avajñā, Akṛtajñatā, Sapatnīnāmagrahana, Gotraskhalana and Akṛtajñatā Akṛtajñatā is repeated Illustrations.

P 624 Mānopalakṣanas Avajñāna, Atyādara, Vikṛtavīkṣana, Anāloka, Asambhāṣana, Vākpāruṣya Aśrūdgama, Dīrghaniśvāsa, Vilakṣasmita, Vyājanivṛtti, Atyantānukūlya and Prasādhana agrahana Illustrations

P. 626 Mānoddipanas Vayasyāvākya, Vipakṣasannidhi, Sakhīvailakṣya, Sapatnī-upahāsa, Saubhāgyadarśana, Dākṣiṇyokti, Atyantopekṣā, Draṣṭavyapralāpa (?), Aparādhasmarana, Vipakṣānukampā, Ārdrāparādhatā and Priyānunaya Illustrations

P 628 Mānavilāsas Vakroktis of various kinds by the lady in Māna.

P 630. Mānamoṭṭāyitas : विलास एव कान्तादिना अतिवक्रो मानमोट्टायितम् ।

P. 632 Mānasukhānubhavas, six kinds Bahumata, Jighṛkṣita, Anubaddha, Rakṣita, Upadruta and Vidruta

P 634 Mānotpattiprakīrnakas.

P 636 Mānopādhibhangas. The Upādhis are Anga, Cakṣus, Citta, Cāṭu, Dhairya, Kārya, Śakti, Ākāra, Deśa, Kāla, Pātra and Samjñā

P 638. Mānabhangakāraṇas Mada, Trāsa, Bhaya, Ṛtūpagama, Upavanavikāsa, Surabhivanavāta, Kokilādyālāpa, Prabhāta, Pradoṣa, Candrodaya, Pravāsārambha and Vivikta These are given in a verse also

P. 640 Mānopaśāntis : Virodhi-prādurbhāva, Pratipakṣa-abhiyoga, Pratyanīka-dharṣaṇa, Vipakṣa-abhibhava, Paribhramśa, Avasramsana, Skhalana, Vighaṭṭana, Unmūlana, Palāyana and Punarbhāva Illustrations

P. 642 Mānopaśamalakṣaṇas Nayana-nimīlana, Mukha-prasāda, Bāṣpa-mokṣa, Pulakodbheda, Roṣa-pratibheda, Akramanindā, Manojugupsā, Mānānuśaya, Mānayogya ?, Mānānuyoga Illustrations.

P 644 Mānabhangopādhis Nidrā, Mada, Trāsa, Bhaya, Ajñāna, Prasanga, Pramāda, Deśa, Kāla, Kārya, Pātra, Supta etc

P 646 Mānānubhavasaukhyas Pādapatana, Prasahyāśleṣa, Haṭhakacagraha, Cumbana-balātkāra, Priya-praṇayokti, Upālambha-sūkti, Snehaparīkṣā, Vipakṣa-abhibhava, Sakhī-ślāghā, Bandhu-bahumāna, Lābha viśeṣa, and Śṛngāra vṛddhi

The chapter ends here with a resumé of the contents of this huge chapter on Māna in *anuṣṭbh* verses

उक्ताः संक्षेपतः प्राज्ञैरनुक्तमनुमीयताम् ॥
मनुष्यवचसा कोऽस्य प्रकारान् वक्तुमीशते ।
क्षमन्ते मातुमम्भोधेरापः केऽञ्जलिना जनाः ॥

परस्सातविकल्पवान् इति स एष मानविधा
मयैणनयनामनःपरमबान्धवो वर्णितः ।
अथाध्वग-विलासिनी-मुखसरोज-बन्धूतपः (सन्ध्यातमः)
प्रवास उपवर्ण्यते रतिसमुद्रचन्द्रोदयः ॥

इति श्री शृ० + प्र० + मानप्रकाशो नाम त्रिंशः प्रकाशः समाप्तिमगमत् ॥

Chapter XXI. Pp 650-732

Pravāsa vipralambha

P. 650. Pravāsa comes next to Māna and before Karuṇa from both points of view of Rāgavardhanatā and Vicitratā, promotion of love and giving it a varied interest.

P. 651. The four aspects of Vipralambha are attended by four mental states, Vikṣepa, Vikāsa, Sankoca and Sankṣepa.

P. 652. Definition of Pravāsa; three main kinds: due to Daiva, Dharma and Artha.

P. 653 Further analysis of Pravāsa into 52 kinds, from generalised and particularised points of view·

Sāmānya bhedas. 24:

Bhūtapūrva, Abhūtapūrva, Sādhāraṇa, Asādhāraṇa, Sahajarāga, Visrabdharāga, Prāptasamaya, Aprāptasamaya, Sapratividhāna, Nispratividhāna, Sannikṛṣṭa, Viprakṛṣṭa, Sāvadhi, Niravadhi, Alpakāla, Dīrghakāla, Samsṛṣṭa, Asaṁsṛṣṭa, Prakāśakṛta, Pracchannakṛta, Sopasamhāra, Nirupasamhāra, Nāyikānimitta and Nāyakakṛta.

Viśeṣa bhedas (3×4) = 12 and (4×4) = 16:

1. Daivakṛta · Śāpa, Pāpa, Sambhrama and Vibhrama
2. Dharmakṛta: Sābhiprāya, Nirabhiprāya, Sānutāpa and Niranutāpa.
3 Arthakṛta: Sābhyanujñā, Nirabhyanujñā, Sopadhāna and Nirupadhāna

1 Daivadharmāpanna Prakṛtistha, Komala, Kaṭhora and Pariṇata.
2 Daivārthāpanna Grāmya, Nāgara, Upanāgara and Viprakīrṇa.
3 Dharmārthāpanna. Hita, Ahita, Sukha and Duḥkha.
4 Daivārthāpanna · Vivṛta, Āyata, Tryasra and Caturasra.

Illustrations of all these fifty-two (24, 12 & 16) from pp. 656-667. On pp 664-5 Bhoja gives *anuṣṭubh* definitions of the 28 varieties of the Viśeṣa class of Pravāsa.

P. 667. Each of these fifty-two has its stages, three in number, beginning, spreading and ending, *Prāpti*, *Vyāpti* and *Samāpti*. *Each of these* three stages consists of eight minor moods.

Prāptiskandha

1. Pravāsāśankā प्रियविप्रयोगसम्भावना ।
2. Pravāsārambha नायकस्य प्रियापरित्यागः ।
3. Priyaprasthāna नायकस्य गेहाद्विनिर्गमनम् ।
4. Priyānugama . आसीमान्तात् प्रेम्णा प्रियया अनुगमनम् ।
5. *Priyāpraśna* *Parting words, embrace etc.*
6. Pratinivṛtti : Send-off, love's departure and the lady's return.
7. The seventh is called Pravāsacaryā, the life of the lady in separation and this is elaborated as follows

Deśa . Svakīya, Parakīya, Svakīya-parakīya, neither
Kāla . *Sādhāraṇa, Asādhāraṇa, Ullekhavān and Anullekha*
Kārya Sāmānyavat, Viśeṣavat, Nitya and Naimittika.
Pātra : Uttamādika, Udāttādika, Mugdhādika and Dhīrādika.
Aucitya by Jāti, Kriyā, Guṇa and Dravya
Śakti *Autsāhikī, Vaiśikī, Sāhāyikī and Daivikī*
Sādhana . Upādāna, Hetu, Karaṇa and Adhikaraṇa
Upāya Svābhāvika, Prāyatnika, Sārvalaukika and Yādṛcchika.

Illustrations up to p 681

8. P 681 Pravāsavṛttānta *Though this is included in the previous Pravāsacaryā, it is mentioned here separately for further* elaboration. Here Deśa, Kāla etc., mentioned above are analysed from other points of view. Deśa is Grāmya, Araṇya and Sādhāraṇa Kāla is Upakrānta, Prakrānta, and Vyatikrānta Kārya is *Nirvartyavṛtti and so on. Pātra is Uttama,* Madhyama and Kaniṣṭha Aucitya is of Sneha, Udyoga and Autsukya. Then is mentioned the absence or loss of Śakti, Sādhana and Upāya. On the whole, this last item has twenty-four sub-divisions and with these the elaboration of Prāptiskandha *is finished on p. 686 This further division of the* Prāptiskandha is called Prakāṇḍa.

सेयमष्टप्रकाण्डोऽपि प्राप्तिस्कन्ध उदाहृत ।
व्याप्तिस्कन्धप्रकाण्डानामथैपोद्दिश्यते गति· ॥

P. 686. 1. The Asādhārana Dharmas of Virahins : Many varieties and illustrations up to p 689

2. Viyuktāvasthā : मनसि चिन्ता, अनुस्मरण च, दृशि प्रजागरः विषयव्यावृत्तिश्च, वक्त्रे लज्जाप्रणाशः उन्मादश्च, वाचि गुणकीर्तनम् विलापश्च, वपुषि कार्श्यं व्याधिश्च; चेष्टायां जाड्य मूर्च्छा च ।
Each has two illustrations. P. 694.

3 P. 695 *Virahoddīpana* eight kinds, Deśa, Deśacihna, Kāla, Kālacihna, Vastu, Vastucihna, Kārya and Kāryacihna Another set of the same ; Smaraṇa, Icchā, Dveṣa, Prayatna, Cittārambha, Vāgārambha etc.

Each of these has further divisions and all these with illustrations end on p. 711.

> अथैते देशकालादिभेदैः संभिन्नमूर्तयः ।
> परस्परं च संपृक्ताः संख्यामत्येतुमीशते ॥
> न पर्यन्तो विकल्पानां विरहोद्दीप्तिजन्मनाम् ।
> शब्दब्रह्मविवर्तानां व्यक्ताव्यक्तात्मनामिव ॥

4. P. 711. Virahapratīkāra : Means to allay the pain of separation p. 173.
5. Sahāyāśvāsana up to p 715.
6. Utkanthāvinoda.
7. Sandeśadāna, writing letters Up to p 720 where Vyāptiskandha ends.

> व्याप्तिस्कन्धोऽयमुद्देशनिर्देशाभ्यामुदाहृतः ।
> अथोदाह्रियते ह्या **समाप्तिस्कन्धपद्धतिः** ॥

P. 720. Samāptiskandha : eight kāṇḍas : Pravṛtyāgama, Pravṛttu-pariprāśna, Avadhipratīkṣā, Mārgodikṣana, Daivanimittaśakuna-upaśruti, Susvapnadarśana, Sunimittānubhava and Priyapratyāgama Sub-classes and illustrations up to the end of the chapter on p 732

> उक्ता समाप्तिस्कन्धेऽस्यावुदाहरणपद्धतिः ।
> दिशानयानुमर्तव्यमनुक्तमपि सूरिभिः ॥
> सैप प्रवासाशंकादिचतुर्विंशतिकन्दलः ।
> स्मृतीऽनङ्गविदग्धस्य प्रवासो वसन्तद्रुमः ॥

समागमव्यासाभ्यां कुसुमधनुषो जीवितमिति प्रवासो निर्णीतः प्रियजनमनोहेमनिकषः ।
अथ प्रेमोद्यानप्रणयतरुविस्रंभकुसुमो-निवासैकस्थानीसुरभिरभिधीयेत करुणः ॥

इति श्री + + शृ० + प्र० + **प्रवासोपवर्णनो** नाम **एकत्रिंशः** प्रकाशः समाप्तः ॥

CHAPTER XXXII Pp. 733-782.

Karunavipralambha.

P 733. Introduction on Kāmaśṛṅgāra and its two phases, Sambhoga and Vipralambha with their varieties, a repetition for the nth time

P 734 Definition and description of Karuṇavipralambha and its place in Love

क. पुनरय करुणो नाम? यत्रास्मिन् मिथ्याभिनिवेश इव गुर्वाग्रसारकेऽपि मूर्खाणाम् , सर्वाङ्गपरित्याग इवालौकिकेऽपि ब्रह्मविदाम् , रज-कर्दमक्रीडाविनोद इव वैपद्गुरकेऽपि पौरपौगण्डानाम् , महाहवमहीविहार इव बीभत्सभीषणेऽपि शूरमाहनिकानाम् , प्रियसुहृन्मर्मनिर्भत्सन इव अनिमाप्येऽपि परिहासिकानाम् , कुपितकामिनीपार्ष्णिप्रहार इव (अ)सुकुमारेऽपि रागिणाम् , तिमिराभिसारिकावेष इव मलीमसेऽपि पौरंपरदर्शनानाम् , विलासिनीकिलकिंचितप्रसन्न इव दीनप्रदर्शनेऽपि नागरिकाणाम् अतीव अनुरज्यते मनः प्रेमगामपिस्तनाम् ।

Difference between Karunavipralambha and Śoka

रत्येकहेतु. करुणः	प्रीतिद्याद्यनेकहेतुः शोकः
पुन.सङ्गमफल	अपुन सङ्गमफलः
स्त्रीपुंसविषयः करुण.	अस्त्रीपुंसविषयः शोक
सप्रत्याशारूप	निष्प्रत्याशारूप.

P. 735 Twelve kinds of Karunavipralambha through Āśraya · Daiva-āśraya, Paruṣa-, Deśa-, Kāla-, Svarūpa-, Parimāṇa-, Anurāga-, Sambhoga-, Vipralambha-, Nāyaka-, and Nāyikā- These have further classes Illustrations up to p 753

P. 753 Anubhāvas are all-important in the description of Karuna and Bhoja gives *eighty* of them, developing in five consecutive stages of sixteen each, the five stages being the same as the five Samdhis we are familiar with in Drama. The eighty Anubhāvas are

Vyasanābhighāta, Angābhibhava, Ceṣṭāsammīlana, Mohasamāveśa, Cetanāpratyāgama, Mūrcchāvicceda, Śokapratyagratā, Śokāvega, Duhkhanirvātana, Duhkhāvasāda, Duhkhasamdīpana, Duhkhavyavahāra, Duhkhātivāhana, Bāṣpamokṣa, Avasthānubhava, Avasthāntarāveśa —Sixteen Anubhāvas of the Mukha stage

Paridevana, Anuśocana, Gunasamsmarana, Svabhāgyagarhaṇa, Vilāpa, Pralāpa, Pravilāpa, Ātmanindā, Hṛdayopālambha, Jīvitajugupsā, Daivadhikkāra, Śokonmāda, Duhkhasambheda, Sahāyāpekṣana, Sahāyānunīti, one is missing —Sixteen of the Pratimukha

Suhṛtparidevana, Suhṛtpralāpa, Parijanānuśocana, Parijanākranda, Gurūparodana, Gurujanavilāpa, Sahāyākrandana, Sahāyābhyupapatti, Sahābhāṣana, Sahāyapraśna, Sāhasāgraha, Maranābhiniveśa, Sahāyābhyarthana, Sahāyaśikṣā, Maranopakrama and Maranādhyavasāya —Sixteen of the Garbha

Samāśvāsana, Uddharṣana, Pratibodhana, Utsāhana, Anukampana, Visrambhana, Pralobhana, Upapattidarśana, Praśvāsana, Satyāpana, Pratyāyana, Āpyāyana, Tanmatavyākṣepa, Bhayopadarśana, Upālambhana and Pratikopa —Sixteen of the Vimarśa

Maranādhyavasāya-vidrava, Śokatiraskāra, Śokalāghava, Śokavinoda, Tapasyodvega, Daivasampadyoga, Trikāladṛṣṭadarśana, Tadupadeśa, Sahāyasvīkarana, Tadadhyavasāya, Pratyūhaśamana, Pratyāśānubandha, Samayapratikṣā, Samvidhānakaprakāra, Pratyujjīvana and Punassamāgama —Sixteen of the Nirvahana

Illustrations up to the end of the chapter on p 781

इति प्रतिष्ठा करुणामलार्चिषामशीतिरष्टौ.च विकल्पजातय ।
सहानुभावैर्द्विरशीति सम्मि(म्मि)तैं उपाधयो द्वादश पञ्च सन्धय ॥
तदेतदावन्धनमात्मजन्मन निरीतिशृङ्गाररसस्य जीवितम् ।
परा च काष्ठा प्रणयस्य जीविना प्रियेण यत्प्रेत्य पुन समागम ॥

भेदाः पृथक्पृथगमी प्रथमानुराग-
मानप्रवासकरुणात्मनि विप्रलम्भे ।
उक्ता यथामति मयान्यदथोऽभियुक्तैः
युक्तयानयैव हि बहिःस्थितमूहनीयः (म्) ॥

इति श्री + + + शृ० + प्र० + करुणारस (करुणविप्रलम्भ) निर्णयो नाम द्वात्रिंशः प्रकाशः समाप्तिमगमत् ॥

CHAPTER XXXIII. Pp. 783-834.

Sambhoga.

With the previous chapter the elaborate treatment of Vipralambha is finished. With this chapter the elaborate treatment of Sambhoga begins.

P. 783 Description of Sambhogaśṛṅgāra with its Sthāyin etc. It is fourfold, the Sambhogas after the four varieties of Vipralambha, above-dealt with, Pūrvānurāga-anantara, Māna-, Pravāsa-, and Karuṇa-.

Nirukti of the word Sambhoga The root is *Bhuj* and the Upasarga, *Sam*. The Pratyaya is *Ghañ* All these parts of the word have four significances each. *Bhuj* : Pālana, Kauṭilya, Abhyavahāra and Anubhava. *Sam* : Saṅkṣepa, Saṅkara, Sampūrṇa and Samyak.

P 784. Eight meanings for the Pratyaya here : Bhāva, Hetu and the six Kārakas. Then eight Pratyaya-utpatti-kālas : Bhūta, Vartamāna, Bhaviṣyat, Vyakta, Bhūtaviśeṣa, Vartamānaviśeṣa, Bhaviṣyadviśeṣa and Vyaktaviśeṣa.

Illustrations for all these from Nāyakābhāsas like animals and trees and Nāyakas. Bhoja quotes from Canto iii of the *Kumārasambhava* and waxes poetic in commenting upon it at great length This goes up to p 794.

सैषा पालनकौटिल्याभ्यवहारानुभूतिभिः ।
दर्शिता कालिदासेन प्रेमप्रस्थानपद्धतिः ॥

P. 794 What has been above dealt with is Tiryaksambhoga called Sāmānya sambhoga. Then begins Nāgarika sambhoga or Viśeṣa sambhoga. Explanation of the different Nirukti with illustrations up to p 797.

प्रथमानुरागानन्तरो (१) हि प्रथमं रतिरुत्पद्यते । तत्प्रथमा च नायकाभ्यां प्रियाचरण-विप्रियापरिहाराभ्यां पाल्यते । तत्र च संक्षिप्तानामेव आलिङ्गनादीनां विकल्पतः प्रयोगो भवति ॥ ततः प्रेमगतेः स्वभावकुटिलत्वात् द्वितीयावस्थायां रतिः स्वभावकुटिलतामालम्बते । संकीर्णस्य तत्र उपचाराणां प्रयोगः संकीर्णताभ्यनुमता भवन्ति । तत्र उद्भूतायां कामवासनायां सुलभामवमन्यन्ते दुर्लभामाकाङ्क्षन्तीति प्रायोवादात्, परं प्रकर्षमारोहन्ती रतिः तृतीयावस्थायामभ्यवह्रियते । सम्पूर्णेन चालिङ्गनादयः प्रयुज्यन्ते । एवं च सा संपूर्णत्वमापाद्यते ॥ चतुर्थावस्थायां विप्रयोगेऽपि ते. परं प्रकर्षमापन्ना अनुभूयत एव । स सर्वाङ्गसुन्दरः समृद्ध्यते । एतस्याः सम्भोगत्वं भवति ॥ एवं मानानन्तरादिषु अपि (i.e. मानानन्तर-संभोगादिष्वपि) संक्षिप्ता पाल्यते, संकीर्णा कुटिलीभवति, संपूर्णाभ्यवह्रियते, समृद्धिमानुभूयते इति ॥

Though this is generally true, it is specially true in a degree of emphasis that Saṅkṣepa and Pālana belong to Pūrvānurāgānantara Sambhoga, Sankara and Kauṭilya to Mānānantara, Sampūrṇa and Abhyavahāra to Pravāsānantara, and Samyak and Anubhava to Karuṇānantara Sambhogas

P 798. Justification by citation of authorities from Pāṇini and others for the four meanings given to the root *Bhuj*

P. 799 *Varieties of Pālana, Kauṭilya, Abhyavahāra and Anubhava*

Pālana Labhda-parirakṣaṇa, Rakṣita-vivardhana, Vivṛddhopayoga, and Alabdhapratīkṣā

Kauṭilya . Vaiparītya, Vaiyātya, Vaidagdhya and Vaicitrya

Abhyavahāra Śraddhā, Nitānta-āsakti, Paryāptatā and Kṛtārthatva

Anubhava Samyagjñāna, Priyādhyavasāya, Kāryānuṣṭhāna and Phalādhigama

P 801 There are still further subtle aspects making up each of these and these are then analysed

Bhoja then shows that all these being the very stages by which love begins, grows and realises itself, Pālana itself is Kauṭilya etc, Kauṭilya is also Pālana etc, and so on There is mutual *Samplava between* one and the other. Illustrations, with reference also to the numerous varieties of hero and heroine given in a previous section, up to the end of the chapter on p 834

प्रकृत्यर्थोपसर्गार्थप्रत्ययार्थोऽवकल्पित ।
उक्त संभोगशब्दार्थ· व्यक्तश्चलक्ष तद्गत. ॥
सामान्यविषयो यश्च विशेषविषयश्च य ।
सोऽयं संभोगशब्दार्थ प्राणित पुष्पधन्वन. ॥

अथोच्यते साम्प्रतमानुपूर्व्या
पूर्वानुरागादिविशेषितानाम् ।
अनन्तराणामखिलस्वरूप
विस्रम्भणादिप्रतिपादनेन ॥

इति श्री + + शृ० + प्र० संभोगशब्दार्थप्रकाशो नाम त्रयस्त्रिंशत् प्रकाशः ॥

CHAPTER XXXIV Pp 835-863

Prathamānurāgānantara Sambhoga

Pp. 835-6 Explanation of the name It is made up of the following 64 .

Visrambhana, Prekṣodīkṣana, Parihāra, Parihāravilāsas, Kandukakrīḍā, Keḷidyūtas, Ṛtūpaya . .. . cara, (7-11) Samāyāta ? Kālāvasthānubhava, Pūrvāhṇika, Madhyāhnika, Aparāhṇika, Astamaya, Sandhyātamas, Candrodaya, Jyotsnā, Prādoṣika, Niśītha, Rātriparāvṛtti, Prābhātika, Vanavihāragamana, Vanavihāra, Puṣpāvacaya, Śramānubhava, Pracchāyādisevā, Jalakrīḍā, Nepathya-yogas, Krīḍāparvatavihāra, Ekaśālmalī,

Navalatıkā, Pāñcālānuyāna, Navapatrikā, Kadambayuddhas, Bisakhādıkā, Indrotsava, Kaumudīpracāra, Yakṣarātrı, Aṣṭamīcandraka, Kundacaturthī, Suvasanta, Sahakārabhañjıkā, Dolāvılāsa, Udakakṣveḍıkā, Madanotsava, Gṛhapratyāgamana, Sahāyavyāpāra, Prasādhanagrahaṇa, Goṣṭhīvıhāra, Vāsagṛhopāgamana, Abhisārıkāpratīkṣana, Dūtīvısarjana, Svayam vā gamana, Āgatopacāra, Parıcarana, Vısarjana, Kañcukādimokṣa, Ratārambha, Rata, Ratāvasāna and Nıdrānubhava.

It can be seen that only 58 are clear and six are lost. These are then illustrated, each wıth two, three or even four examples On p. 840 there is a lacuna ın which are lost the ıllustrations of ıtems 5-12 The chapter ends on p. 862

क्रियात्मनोऽमी कालस्य भेदाद्विस्रम्भणादयः ।
विस्रंभणादिसंभोगभेदानच्छेदहेतवः ॥
चतुष्षष्टिरतोऽत्रैव केचिद्विस्रम्भणादयः ।
मानाद्यनन्तरेऽपि स्युः केचिच्चन्द्रोदयादयः ॥

संभोग उक्तः प्रथमानुरागाद्
अनन्तरः सोऽयमनेकभेदः ।
मानात्प्रवासात् करुणाच्च संप्र-
त्यनन्तराः केचिदुदाहियन्ते ॥

इति श्री ++ शृं० + प० + प्रथमानुरागप्रकाशो नाम चतुस्त्रिंशः प्रकाशः ॥

Chapter XXXV. Pp. 863-901

Mānāntarādı Sambhoga Prakāśa

This chapter, the penultımate, treats of the three remaınıng varıetıes of Sambhoga. It ıs not known why Bhoja satısfied hımself by packıng all these three within a single chapter, after havıng dealt with other subjects so leisurely and at such length. The Vipralambhas of Māna, Pravāsa and Karuna are followed by Sambhoga and these three kinds of Sambhoga are dealt with here.

Pp 863-5 Explanatıon of the Samāsa etc., ın the name Mānānantara sambhoga In thıs Sambhoga which follows the disappearance of Māna, there appear —

Māna-śaıthılya, Mānāpagamalıṅgas, Mānāpahnava, Mānāpagama, Prarodana, Prıyābhyupapattı, Mudhāpratıṣedha, Parısāntvana, Cıtracāṭūktıs, Skhalıta-gopanas, Praṇıpāta, Prıyotthāpanas, Aśrupramārjanas, Mānaśeṣa, Aparādhasmaraṇa, Prema vaımanasyas, Stanotkampa, Nıśvasıtas, Sveda and Romāñca, Kapolosṭhaspandanas, Mukhaprasīda, Vyājaśapathas, Vakravīkṣıtas, Upālambha, Pratyuttaras, Avakhyā(jñā?)bhramśa, Premāvirbhāva, Premālıṅganas, Prıyoparodha, Śṛṅgāravṛddhı, Haṭhakacagraha, Prasahyāśleṣa, Pāṇıtāḍana, Pādābhıghāta, Dayıtayātanā, Pratyanunaya, Prema-

vaikṛtas, Lajjāgama, Mānarāmaṇīyakas, Visrambhasambhāṣaṇas, Mānāsakti, Mānapratipādana, Sakhīparihāsa, Mānānuśaya, Mānanindā, Mānānucintana, Mānapradhvaṃsa and Māna-apunarbhava These are illustrated each with two or more examples

These are the 48 stages through which Māna vanishes little by little

P. 881. Pravāsānantara sambhoga

मानानन्तर इत्येव सम्भोगस्म च वर्णित ।
प्रवासानन्तरस्याथ स्वरूपमुपवर्ण्यते ॥

P 881-3 Explanation of the Samāsa etc, of the name From the receipt of the news of the far-away lover to actual meeting with him, there are 24 stages ·

Priyāgamanavārtā, Priyasakhīvākyas, Diṣṭyā-vṛddhis, Prītyādi, Sambhrama, Abhyutthāna, Priyābhyāgama, Sandarśana, Priyābhyupapatti, Parijanapramoda, Mangalasamvidhāna, Praharṣa of Manas, Utsava, Bhavanapratisamskāra, Kārśyādyupalambha, Praharṣopacaya, Premapuṣṭi, Prasādhanagrahaṇa, Vṛttānusmaraṇa, Avasthānivedana, Duḥkhādiparipraśna, Deśasampad upavarṇana, Svaduḥkha sankīrtana and Śṛngāra vṛddhi Two illustrations each up to p 890

P. 890 Karuṇānantara sambhoga

प्रवासानन्तरोऽप्येष सम्भोग समुदाहृत· ।
करुणानन्तरस्याथ प्रपञ्च· परिकीर्त्यते ॥

Pp 890-2. Explanation of the Samāsa etc of the name This aspect is analysed into those stages which mark reunion after Karuṇavipralambha The stages are 24

Priyasandarśana, Sambhramākulatā, Pramodavṛddhi, Cittavismaya, Priyābhibhāṣana, Jīvite atilajjā, Priyopacchandana, Suhṛd apekṣā, Vṛttāntakathana, Visrambhotpatti, Itikartavyayoga, Bāndhavāgama, Priyajanābhyupapatti, Gurujanasneha, Jñāti-abhinandana, Bhāgyapraśaṃsā, Naipathyādigrahaṇa, Purapraveśa, Nāgarikakṣobha, Gṛhopagamana, Utsavānubhava, Dayitasāhacarya, Śṛngārapuṣṭi and Saukhya-paramparā Two illustrations each up to the end of the chapter on p 901

करुणानन्तरस्येयमुदाहरणपद्धति· ।
प्रदर्शितानयैवासौ समानन्यायमूह्यताम ॥
अनन्तराणां सर्वेषामयमेक· प्रकल्प्यते ।
रतिर्विस्रम्भजास्मिन् हि निष्कम्पत्व प्रपद्यते ॥

इति गदितमशेष विप्रलम्भस्वरूपोपहितनिजसमृद्धे श्लाघ्यशृङ्गारनाम्न ।
रतिसमुदयरूपं जीवित पुष्पकेतो निवसतु सुकवीनां सर्वदा मानसेषु ॥

इति श्री + + शृ० प्र० मानानन्तरादिप्रकाशो नाम पञ्चत्रिंशः प्रकाश. समाप्त· ॥

Chapter XXXVI. Pp 902-918.

Sambhogāvasthā.

This is the last chapter.

P. 902 Each of the four Sambhogas described above has four stages, which form the subject of this chapter. The four stages are Sattā, Abhivyakti, Anubandha and Prakarṣa.

Sattā is the mere origin of Rati on the meeting of the two

Abhivyakti is its clear perceptibility by the appearance of the Vyabhicārins and Anubhāvas as also the further development of Rati by the kindling Vibhāvas like Candra That is, Abhivyakti is the Samyoga of the Vibhāvas, Anubhāvas and Vyabhicārins with the Sthāyin.

Anubandha is the continuation of the developed Rati in which the desired objects are sought after and the objects of dislike are tried to be avoided.

Prakarṣa is climax when Rati is said to have developed into the Śṛṅgāra rasa.

In these four stages, the four Upasargārthas of *Sam*, in Sambhoga, appear respectively Sattā exhibits Bhoga which is Sankṣipta ; Bhoga is Sankīrṇa in Abhivyakti, Sampūrṇa in Anubandha and Samyak in Prakarṣa.

Two are the main kinds of Sambhoga : Sāmānya, the Sambhoga of animals and birds, and Viśeṣa, the Sambhoga of Nāgarakas. This is a repetition. Illustrations for these two are given again. Explanations of the Vibhāvas etc., in the illustrations given here from the first and the third cantos of the *Kumāra-sambhava* Illustrations of the four Avasthās also are contained herein Sāmānya sambhoga is first explained and Viśeṣa sambhoga is taken up on p 909 .

Viśeṣa sambhoga is of 12 kinds in each of the four stages, Saṅkṣipta, Saṅkīrṇa, Sampūrṇa and Samyak.

Sattā in Sankṣipta . 12 kinds of Rāga : 4 kinds in a Sāttvika hero, viz., Haridrārāga, Rocanarāga, Kāmpilyarāga and Rītirāga ; 4 kinds of Rāga in a Rājasa hero : Kusumbharāga, Lākṣārāga, Akṣībarāga and Māñjiṣṭharāga ; 4 kinds of Rāga in a Tāmasa hero Kardamarāga, Kaṣāyarāga, Sakalarāga and Nīlīrāga

P. 913 Abhivyakti and Saṅkara 12 kinds of Preman in this stage : Āvṛttavyāja, Anuvṛttavyāja, Pariṇata-, Adhyāhṛta-, Kṛtrima-, Apekṣita-, Antar-, Bahir-, Ubhaya-, Bahu-, Nirvyāja-, and Sarva-vyāja. Illustrations up to p 916

Anubhandha and Sampūrṇa. 12 kinds of Preman here : Dharmānubandha, Artha-, Dharmārtha-, Adharmārtha-, ...
The seven remaining Anubandhas and the illustrations of all the twelve are here lost.

In addition to the above lost, the enumeration of the 12 varieties of Preman in the fourth and last stage of Prakarṣa and Samyak are lost. These varieties are termed 12 kinds of Prema pākas When the text next begins on p 916 we have the following Pākas illustrated Picumandapāka, Kapittha-, Kramuka-, Kharjūra-, numbering four Mṛdvīkā pāka, Nārikelapāka and Āmrapāka may be three of the eight lost The other five are not known. The three are suggested on the evidence of the *S K. Ā*, p. 609, chapter V

The huge *Śṛṅgāra Prakāśa* ends here on p 907, first with a eulogy on Kāma śṛṅgāra, the Prakarṣa of Rati

तदेतत् कामसर्वस्व तदेतत् काव्यजीवितम् ।
य एप द्विप्रकारोऽपि रस शृङ्गारसञ्ज्ञक· ॥

The work then ends with the following eulogy on Bhoja's new Śṛṅgāra of Ahaṃkāra even as it began with the same

... . तारका ।
अविदग्धा यथागोष्ठी नि(र)शृङ्गारा (तथाङ्गना) ॥
यथांशुमाली पी(वी)नांशुर्यथानर्चिर्हुताशन ।
यथाऽप्रतापो नृपतिरशृङ्गारस्तथा पुमान् ॥
यथेन्दुना निशा भाति निशाभिश्च (यथा) (शशी) ।
(अङ्गनाभिश्च शृङ्गारः) शृङ्गारेण तथाङ्गना ॥
यथा तटिदनम्भोदा पयोदस्त (टित विना) ।
(अहङ्कृतिर) शृङ्गारा शृङ्गारश्चानहङ्कृति ॥
रस शृङ्गार एवैको भावा रत्यादयो मता· ।
प्रकर्षगामिनोऽपीह प्रेमग्लानिश्रमादिवत् ॥

The work then concludes with two benedictory verses, the same as found at the end of the *S.K Ā* .

इति निगदितभङ्ग्यानङ्गसर्वस्वमेतत् etc and यावन्मूर्ध्निहिमांशुकन्दलभृति स्वर्वाहिनी धूर्जटे: etc

इति महाराजाधिराजश्री भोजदेवविरचिते शृङ्गारप्रकाशे संभोगावस्था प्रकाशो नाम षट्त्रिंशः प्रकाश समाप्तिमगमत् ॥

॥ समाप्तः शृङ्गारप्रकाशः ॥

CHAPTER VI.

THE S. K. Ā. AND THE ŚR. PRA.

The first work of Bhoja in Alaṁkāra is the *S. K. Ā.* In this work itself Bhoja has said everything he wanted to say specially as his own original contribution, and whatever he wanted to recast in his own way, he has done even in the *S. K. Ā* But the *Ś K. Ā.* was a small work and soon Bhoja wanted to write a bigger treatise, more especially to expound at greater length the subject of Rasa which had been treated in the *S K. Ā.* in only one chapter, namely the fifth. Considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the *Śr. Pra* adds substantially nothing new which is not contained in a brief manner in the *S. K. Ā.* itself. In this respect, one can call the *Śr Pra* an elaboration, Vistara or Vyāsa, of the Saṁgraha, the *S K Ā* As has been indicated in the section on the scope and scheme of the *Śr Pra*, the *S. K Ā.* restricts itself to a treatment of the last four-fold aspect of Sāhitya, namely, Doṣa-hāna, Guṇa-ādāna, Alaṁkāra-yoga and Rasa-aviyoga or Rasa-anvaya. These four form the essence of Sāhitya The *Śr Pra.* starts with the definition of Kāvya as Śabda and Artha with Sāhitya, and treats in a thorough manner of all these three parts, Śabda, Artha and Sāhitya The nature and varieties of Śabda and Artha are elaborately dealt with in six chapters. Then are taken up for an equally elaborate treatment the various kinds of relations—Sambandhas—existing between Śabda and Artha These relations are twelve in number; eight of them are called Śabda-sambandha-śaktis, Vṛtti (Abhidhā or Mukhyā, Gauṇī and Lakṣaṇā), Vivakṣā, Tātparya (Abhidhīyamāna, Pratīyamāna and Dhvani), Pravibhāga, Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva These eight relations are dealt with in two chapters, the seventh and the eighth The subject-matter of these eight chapters at the beginning is entirely omitted in the *S. K. Ā.* and forms the additional matter in the *Śr. Pra* After the eighth chapter begins the tail-part or rather the crowning part of Sāhitya, Doṣa-hāna etc., with which the *S K Ā* begins Thus the *S. K Ā.* begins with the ninth chapter of the *Śr Pra*

The Mangala Śloka of the *S K Ā* mentions the four-fold form of the Goddess of speech, namely, Dhvani, Varna, Pada and Vākya

ध्वनिर्वर्णः पद् वाक्य इत्यास्पदचतुष्टयम् । यस्याः सूक्ष्मादिभेदेन वाग्देवीं तामुपास्महे ॥

S. K. Ā I. 1.

We can take that, in this verse, there is indication of two of the subjects dealt with in the first eight chapters of the *Śr Pra*, namely, Pada and Vākya It is not known how Bhoja who set about his task in the *Śr. Pra* in an elaborate manner, catching this way and that, all kinds of topics that seemed to have even a slight relation to Poetics, started only with Pada and did not

the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas The rest of the chapter tallies wholly with the matter on pp. 3-42 of chapter i of the *S. K. Ā* But there is a difference in manner; in the *Śr Pra* Bhoja has to hurry over Doṣas, Gunas and Alaṁkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śr Pra* and the *S K. Ā.*, Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā.* but rushes through them in the *Śr Pra.* in brief prose paraphrases of the *S K. Ā.* definitions Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alamkāras, the Alamkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śr Pra* Towards the end of the Śabdālaṁkāra section, some Kārikās making some general remarks on the twenty-four Śabdālaṁkāras are added in the *Śr Pra* These differences regarding the treatment of Gunas and Alamkāras in the two works of Bhoja are pointed out in the sections on Guna and Alamkara also in this thesis Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guna section closes with a long Śāstraic discussion on Guna-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā.*, Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of one Śṛngāra-Ahamkāra-Abhimāna Rasa This is elaborately set forth with arguments in the first part of chapter xi of the *Śr. Pra.* The additions on this topic in the bigger work are the arguments for this new theory and the refutation of the many old ideas on Rasa

S. K Ā chap v Kārikā 3 contains Bhoja's idea of Rasika, which is found expressed at some length in the 11th chapter of the *Śr. Pra*, as also in the Dhvani section of Chapter vii of the *Śr Pra*

S K. Ā Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc, i e, through the avoiding of such grave flaws as Grāmyatā These three verses of the *S. K. Ā* are stated in a plainer manner and with greater amplification, in the next section on Vākya-rasa-aviyoga-upāya on p 356 (Vol. II) Then "Nānā-alaṁkāra-samsṛṣṭi" given in the 11th Kārikā of *S K. Ā.* v. is taken up by the *Śr. Pra* A fine eulogy on Samsṛṣṭi as the greatest of Alamkāras is then given with a chain of similes and this is absent in the *S K Ā* Then follows a classification of Samsṛṣṭi into two kinds, Pradhānāngabhāva and Samakakṣyatā with a grammatical discussion on the verse of Daṇḍin, *Limpatīva tamo'ngāni* etc. The whole of this discussion is found on pp 639-642 of the *S. K. Ā.* v. The next section explains "Nānālaṃkāra samsṛṣṭi" and proves that Gunas, Alaṁkāras and Rasas—all these three—are Alamkāras This portion corresponds to pp. 612-639, *S K Ā.* v. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K Ā.* Then Kārikā 8 of *S K. Ā* on the three Uktis

in Kāvya, namely, Vakra-ukti, Svabhāva-ukti and Rasa-ukti are taken up and elaborated in the *Śṛ Pra* Rasokti or Rasavadalaṃkāra or the Niṣpatti of *Rasa from the Vibhavas etc*, regarding the eight Rasas, forms the next topic in the *Śṛ. Pra* and this section is entirely a reproduction of *S K. Ā* v pp 512-515 The succeeding section of the *Śṛ Pra* refutes Bharata's theory of Rasa and establishes *Bhoja's theory that Rasas are infinite and this is not found in* the *S. K Ā* The analysis of the one Rasa of Bhoja into three phases, the Pūrvā koṭi, Madhyamā avasthā and the Paramā kāṣṭhā is then found reproduced from p. 613 of the *S K Ā* The next section in the *Śṛ. Pra* is not found in the *S K Ā*. It explains Bharata's Rasa sūtra and the Niṣpattī of Rasa with a series of attractive similes Then the *Śṛ Pra* illustrates the aspects and states of a Rasa,—Bhāva, Rasa, Utkanṭhā, Abhiṣvanga etc., which are *found here and there in the S K Ā but not in this same order*

Then begins *the section giving the* various ways of "Nānālaṃkāra saṃsṛṣṭī" which is reproduced with some slight change of order in the sub-sections from pp 615-639 of *S. K Ā* v With this, Rasāviyoga in Vākya is finished and Rasāviyoga in Prabandha is then taken up A substantial part of this *section is the classification of compositions into* Dṛśya and Śravya and definition of all the varieties of these two classes and this is not found in the *S K Ā* But Rasāviyoga *in Prabandha is found briefly treated in the S K Ā* in Kārikās 126-137 (v) and the Vṛtti thereon which forms the closing section of the fifth chapter of the *S K Ā*, pp 642-648

Chapter XII of the *Śṛ Pra* treats of the structure of Drama, the five Avasthās, the Sandhis, Vṛttis etc Though this subject is practically omitted *in the S K Ā, there is slight treatment of the subject in* Kārikās 127-8 and the Vṛtti thereon on pp 643-7, chapter V

An account has been given above of what aspects of Rasa as related to Vākya and Prabandha treated of in the *S K Ā* are repeated and elaborated in the *Śṛ Pra* in Chapters XI and XII There are yet portions of chapter V of the *S K. Ā* on Rasa which still remain to be elaborated in the *Śṛ Pra* These form the bulk of the *Śṛ Pra*, from chapter XIII to the end

Chapter XIII *(vol III) of the Śṛ Pra, opens with a four-fold classification* of Ahaṃkāra-Śṛngāra into that of Dharma, Artha, Kāma and Mokṣa This is not found in the *S K Ā* v *The rest of the 13th chapter deals with* the varieties of Rati which are found on pp 515-521, *S K Ā* v

Chapter XIV of the *Śṛ Pra* illustrates all the remaining 48 Bhāvas in the *five stages of Janma, Anubandha etc* This *is an elaboration of S K Ā* v pp 495-511

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Chapter XVI *Śr Pra deals with the Uddīpana vibhāvas of Rati Only* a little of this subject is found in the *S K Ā*, pp 527-529 In the *Śr Pra*

there is a vast survey of seasons, countries, time, arts and accomplishments, toilet etc

Chapter xvii, *Śṛ Pra.* Anubhāvas of Rati. The *S K. Ā* gives them in chap. v. Kārikās 40-42 and on pp. 532-537. The *Śṛ. Pra* elaborates and adds new Anubhāvas, bringing here the Rītis, Vṛttis and the Pravṛttis as Anubhāvas born of the Buddhi The major part of this chapter is not found in the *S K. Ā.*

Then begins a new section in the *Śṛ Pra.* with chapter xviii and ending with chapter xx. This section treats of four Śṛṅgāras, of the four Puruṣārthas and is entirely omitted in the *S K. Ā.* But some topics in chapter xx on Kāma śṛṅgāra, i e., Love, can be found here and there in the fifth chapter of the *S. K Ā*

The latter part of chapter xxi is on Nāyaka, Upanāyaka and Pratināyaka, Nāyikā, and the several qualities of these. The corresponding portions of the fifth chapter of the *S K Ā* are pp 587, 588, 604-6 and 606-608, as also Kārikās 122-123.

With chapter xxii begins a further elaboration of Śṛṅgāra. In chapter xxii 64 kinds of Anurāga are given and these are additions not found in the *S K Ā*

Then are given in the same chapter eight forms of Love, Nitya, Naimittika etc, which are contained in *S. K Ā* v Kārikās 97-8, and on pp. 581-584 In the *S K Ā*, these are called "Mahardhis" of Love; here is a rare case of the *Śṛ Pra* attempting at greater brevity, the *S K Ā.* has twelve varieties which the *Śṛ Pra* reduces to eight, but the additional four are not left out A large number of sub-varieties of these eight given in the *Śṛ Pra* are almost ignored in the *S K. Ā*

Another wave of a greater amplification of Love now rises in chapter xxiii Śṛṅgāra in its two aspects, Sambhoga and Vipralambha, with their four kinds are here dealt with The corresponding part of the *S K Ā.* v. is on pp 537-545.

Chapter xxiv, vol. IV, *Śṛ Pra*, gives the Etymology, Nirukti, of the word Vipralambha and of the names of its four forms, Pūrvānurāga etc. This Nirukti is a subject which has already been dealt with at length even in the *S K Ā*, the additions in the *Śṛ Pra* being in further classification and illustration The corresponding part of the *S K Ā* is chap v Kārikās 93-96 and pp 575-581

Chapter xxv speaks of Pūrvānurāga through Darśana and Śravana, in connection with which Bhoja digresses at length into the Pramānas, Pratyaksa etc Though this subject, in the main, must be said to be omitted in the *S K. Ā*, there is mention of three kinds of Jñāna—Dṛṣta, Śruta and Anumita under the head "Pariśeṣa of Rasa" on pp 525-6, *S. K. Ā* v.

Chapter xxvi of the *Śṛ Pra.* is lost, it, no doubt, dealt with some aspect of Pūrvānurāga but we are not able to say whether it contains entirely new matter or not, and to what part of the *S K Ā* v it corresponds

Chapter xxvii of the *Śṛ Pra.* is called Abhiyoga and its contents are not available in the *S. K. Ā* There is yet a very brief mention of the subject under the head "Pariṣṭi of Preman," Kārikā 54 and on pp 548 *S. K Ā*

Chapter xxviii of the *Śṛ Pra* describes Dūtas, their varieties and their work This huge subject covering a big chapter in the *Śṛ Pra* is briefly dealt with in the *S. K Ā.* along with Abhiyoga as one of the Pariṣṭis of Love See Kārikā 54 and p 550, chap v *S K. Ā*

Chapter xxix can be said to contain matter not found in the *S K Ā* It gives 48 aspects of Love (Pūrvānurāga) However, two of these 48, namely, Dūta sampreṣaṇam and Duta praśnaḥ, are found on p 550, chap v, *S K. Ā* under the head "Vipralambha pariṣṭi"

Chapter xxx of the *Śṛ Pra* dealing elaborately with the nicely distinguished minor moods in 'Māna' is represented in the *S K Ā* only by a single Śloka illustrating Māna on p 538 The same is the case with Pravāsa and Karuna Vipralambhas treated in the *Śṛ Pra* in two big chapters xxxi-xxxii, which are merely mentioned and illustrated on pp 538-9, *S K. Ā*, v.

Chapter xxxiii of the *Śṛ Pra* is on the Nirukti of the word Sambhoga This is an amplification of *S K Ā* v Kārikās 77-78 and the Vṛtti on pp 562-5

Chapters xxxiv and xxxv treat of the four Sambhogas after the four Vipralambhas and these form an amplification of *S K Ā* Kārikās 89 92, and Vṛtti on pp 540-2 and 565-574 The several 'love-galas' in the 34th chapter are given under the head "Prakirṇaka" in Kārikās 93-96 and explained and illustrated on pp 575 581, *S K Ā* v In the *Śṛ. Pra.* two or more illustrations are given for each and the list is swelled with the addition of some more items to a total of Bhoja's favourite number 64 Similarly, in chapter 35, 48 stages through which Māna disappears, 24 stages through which Pravāsa comes to an end, and another 24 stages from Death to Re-union are all additions of the *Śṛ Pra*, not found in the *S K Ā*

Chapter xxxvi, the last This deals with the four stages of Sambhoga, Sattā, Abhhivyakti, Anubandha and Prakarṣa These are given in *S K Ā* v Kārikās 13 and 25-27 and on pp 488-491

In the *S K Ā* Śṛṅgāra-ābhāsa is not classified as Sāmānya Sambhoga but is so done in the *Śṛ Pra* where Bhoja divides Sambhoga into Sāmānya, i e., of animals and Viśeṣa, i e, of Nāgarakas Other topics dealt with in the last chapter are 12 kinds of Rāgas, 12 kinds of Vyājas, 12 kinds of Anubandhas and 12 kinds of Pākas Of these 3 Pākas are mentioned under the head "Pāka bhaktis in Kārikā 124 and illustrated on p 609, *S K Ā* v; similarly only 3 Rāgas are mentioned under "Rāga bhaktis" in *S K Ā*, Kārikā 124, and pp 609 610 so also only 3 Vyājas in S K Ā, Kārikā 125, and pp 610-611 and only 3 Uddarkas under the head "Uddarka bhaktis" in Kārikā 125 and on pp 611 2

In the fifth chapter of the *S K. Ā* Bhoja has formulated the whole subject of Rasa under certain heads given in Kārikās 9-12. As a whole, all these conditions of Love are called "Rasa-anvaya-vibhūtis"; and we have the subjects put under some kind of names like Rasa-viśeṣa, Rasa-pariśeṣa, -Pariṣṭi, Nirukti, Prakirṇa etc. These names are not regularly utilised in the *Śṛ Pra*

The agreements and differences between the *S. K. Ā* and the *Śṛ. Pra.* can also be seen clearly by perusing the section in this thesis giving a detailed notice of the contents of the *Śṛ Pra*

At the end of the *Śṛ. Pra.* there are some Anuṣṭubh verses on Bhoja's Ahamkāra-Śṛṅgāra Rasa and these are not available in the *S. K. Ā*

The *Śṛ. Pra.* closes with the same two verses found at the end of the *S K Ā.*

CHAPTER VII

KĀVYA AND NĀṬYA

'अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे, अभिनेयेभ्यश्च काव्यमेवेति।'

Bhoja Śṛ. Pra Ch I.

There is a consensus of opinion among literary critics in considering Drama as the greatest form of literature. It is also interesting to note in connection with this enquiry the historical fact that Poetics rose out of Dramaturgy. Aristotle's Poetics considers Tragedy, a type of drama, as the greatest form of Poetry. Among writers of the Sanskrit Alaṁkāra Śāstra, it is Vāmana who first said, that among compositions, the dramatic is the best, for it is variegated and hence complete or full and wonderful like a picture.

"सन्दर्भेषु दशरूपकं श्रेयः। तद्धि चित्रं, चित्रपटवद्विशेषसाकल्यात्। ततोऽन्यभेदक्लृप्तिः। ततो दशरूपकादन्येषां भेदानां क्लृप्तिः कल्पनमिति। दशरूपकस्य हीदं सर्वं विलसितं, यच्च कथाख्यायिके महाकाव्यमिति।" *K. A. Sū. and Vṛtti* I 3, 30-32

It is only from drama that other kinds of composition, Kathā, Ākhyāyikā, Mahākāvya etc., are derived. The Sanskrit critics do not engage themselves on this question on the historical aspect, whether Poetry, rhapsodic, epic or religious lyric appeared first or dramatic dialogues. It is from the point of view of literary perfection that the question is answered by Vāmana that Drama it is that is the perfection and the rest, epic story etc., are its modifications. The one reason Vāmana explicitly gives for considering Drama as Śreyas, best, is that, like a picture, Drama is variegated or wonderful by the complete presence of everything. What is the significance of this comparison of Drama to picture and what is the meaning of the term Viśeṣa-sākalya? What are the Viśeṣas or various items making up literary compositions? What are those characteristics which are missed in Mahākāvya or Kathā but which are present only in Drama? These points are not explained at length by Vāmana. Poetry, story or any kind of narration has to be dramatic if it is to be powerful and effective in appeal; its characters must live as in Drama where living persons personate the characters. This quality of reality which is in Drama, resembling a return to the life of the story, is not found in Kāvya which is not Dṛśya, enacted and seen, but only Śravya—read and heard. Perhaps it is this visibility and reality approaching the nature of happenings in the world which we actually see with our eyes that is suggested in Vāmana's comparison of Drama to picture.[1]

1. Vide my paper on 'Some Sanskrit Texts on Painting' in the *IHQ* Vol. IX, p. 901

which presents the thing to our eye and appeals directly like the world. But the Drama cannot be considered greater for this reason alone. For the dramatist lacks the convenience of the epic or narrative poet who describes the emotions etc, and this description is impossible in Drama. It is on this point that SCHLEGEL distinguishes Drama and Poem; the latter has the poet's explanations while the former is devoid of these and has instead actors etc. Explanations of moods and situations which are now done by many English dramatists to-day by lengthy stage-directions which portend the steady annihilation of the difference between narration and Drama are really unnecessary in Drama, for the reality created by persons coming in dress in their moods and acting their feelings concretely renders such explanations superfluous. So it appears that in point of appeal to the audience, the Drama seems to achieve the purpose more quickly, more directly and more effectively One can explain Vāmana's remark that Poetry, Story etc, are modifications of Drama · epic or narrative poetry is only Drama re-told with the filling up of the gaps between scenes and supplementing with narrative explanations. It is also true to say that all men are not able to understand the passing scenes in Drama, and need explanatory links. To these, the narrative is easy understanding and gives sure Rasāsvāda The epic contains within it all varieties of poetic composition—descriptive, lyrical and dramatic. Such process of reducing all types to any one chosen according to one's own liking is possible in the case of every type. Thus, John DRINKWATER, writing a book on the lyric, deems all poetry lyrical One can similarly speak of all types in terms of any one. Surely there is truth to an extent in all such contentions DRINKWATER'S case for all poetry being lyrical can be supported by the observations of our Sanskrit writers also. Through the pretext of characters, it is really the poet who speaks, for, as man, he has the idea of the probable and of the emotions to which he also is liable. That is, the poet universalises and it is because of this universalisation that a reader or a spectator is able to hold concourse with poetry or Drama

"नायकमुखेन कविरेव मन्त्रयते, निश्चिनोति चेति केचित्।"

Namisādhu on Rudraṭa, xiii, p 169.

"न हि महाकविभिः वाल्मीकिप्रमुखैरिव ध्यानदृष्ट्या रामादीनामवस्थाः प्रातिस्विका निरूप्यन्ते किन्तु रामादिकसाध्यतया परिकल्प्य स्वप्रतिभाप्रभावलब्धाः सर्वसाधारणा इति।'

Kumārasvāmin on Vidyānātha's *Pratāparudrīya*; Bālamanoramā, Edn p 205

Thus poetry, by its very nature, from the point of view of its origin in the poet and from that of its end in the appeal to the heart of another man, the reader or the spectator, is lyrical Therefore, it seems that all attempts at such bringing of other types under one considered as the greatest, exhibit only expressions of opinions and not absolute truth Each type of literature is so called only because, as Abhinava says in connection with

the classification of Drama into heroic, social comedy, farce etc[1] of the comparative preponderance of a certain feature, by virtue of which characterising feature the type gets that name, lyric, epic, dramatic and so on As a matter of fact, each type contains aspects of all other types also So when Vāmana praises Drama as the best form of literary composition, it is his opinion, an Arthavāda-like observation, which can be supported but which is not absolutely true.

Following the trend of Vāmana's thought, we have the greatest Sanskrit literary critic, Ācārya Abhinavagupta, claiming Drama as the perfection of literary composition He says that full Rasa-realisation, रसास्वादप्रोत्कर्ष, cannot be had in stray verses, Muktakas, because all the various conditions rousing Rasa, namely, the excitant, the ensuant and the accessory emotional conditions are not fully present there Therefore, it is only in a full poem or a full story—a Prabandha—that complete Rasāsvāda is possible Much more than from a Prabandha is the Rasāsvāda complete when a Drama is presented. For, as we said above, Drama tries to give us as great an approach to reality as possible, as approximate a reproduction of the world as possible

"तच्च (रसास्वादोत्कर्षकारक विभावादीनां समग्रावान्यम्) प्रबन्ध एव भवति। वस्तुतस्तु दशरूपक एव। यदाह वामन –"सन्दर्भेषु दशरूपक श्रेय। तद्धि चित्रं चित्रपटवद् विशेषसाकल्यात्।" (का. अ. सू. and वृ० १३ ३०-३१)" *Abhi Bhā Gaek* Edn I p 288

Therefore it is that while explaining the minor poem or the stray verse (Muktaka), one has to give out the context etc, thereby supplying the conditions among the Vibhāvas etc, which are lacking in the verse itself The dress, movement and other actions are wanting in a poem and hence these are made up by description Thus Rasāsvāda is primarily and supremely got only from Drama, next to it from a Mahākāvya, and lastly, from the minor poem and the stray verse

"तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके। तथा च तत्र सहृदयाः पूर्वापरमुचितमत्र परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतर पीठबन्धरूप विदधते।' *Abhi Bhā Gaek* Edn I p 288

Abhinava again expresses himself to this effect that Drama is literature *par excellence* because from it only is full Rasa-realisation possible. (p 292 Gaek Edn *Abhi Bhā*) If we realise Rasa in Kāvya also, it is because of the intrinsic dramatic quality of the poem The poet's powerful descriptions give such vitality to the narration that the whole poem begins to live like enacted drama before the mind's eye.

"काव्यं तावन्मुख्यतो दशरूपात्मकमेव। + + +
ग्राम्य च नाट्यमेव। p 292 *Abhi Bhā* Gaek. Edn I

1. Vide p. 286 of my article on *Daśarūpaka* in *JOR*, VII, pp 277-290

Shortly after Abhinava, Bhoja, the author of the *Śṛ. Pra.*, expressed his view that he regarded the poets and the poems as greater than actors and acting He says at the very beginning of his work : "Rasa is realised by the audience when presented by clever actors ; or when they are meditated upon as described by poets in their poems In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors ; their poetry, (poem or text of the Drama) as greater than acting."

"स (रसः) च अनुभवैकगम्यत्वाद् असर्वविषयत्वाच्च दुरवमेयः । सम्यगभिनयेषु वा विदग्धशैलूषैः प्रदर्श्यमानः सामाजिकैरवधार्यते । प्रबन्धेषु वा महाकविभिः यथावद् आख्यायमानः विदुषां मनीषाविषयमवतरति ।

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा वाग्मिनां वचोभिरावेद्यमानाः ।
तदाह—

अत्थणिवेसा णवि तह चित्तविआस कुणन्ति सच्चविआ ।
जह उण ते उम्मिल्लन्ति सुकविवआहिं सुणीसंता ॥"
[अर्थनिवेशाः नापि तथा चित्तविकासं कुर्वन्ति दृष्टाः[1] ।
यथा पुनस्ते उन्मीलन्ति सुकविवचोभिः कथ्यमानाः ॥]

अतोऽभिनेतृभ्यः कवीनेव बहुमान्यामहे; अभिनयेभ्यश्च काव्यमेवेति ।"

Śṛ Pra. Mad MS. Vol I, Chap. 1 pp. 3-4.

Sanskrit Alamkāra Śāstra has no separate name for the dramatist ; he is also Kavi, poet , drama also is called poetry, Kāvya. Bhoja here says that he prefers poets and poetry to actors and acting The art of giving the reality before us through action, Bhoja considers, is not so great as the art of the poet-dramatist who wrote the drama and made it sufficient for Rasa-realisation, even without the aid of the actor's art coming in to interpret or aid or supplement the poet's art in the Drama

When Bhoja says that things are not so charming when seen actually as when they are received, touched by the magic of those who are gifted in speech, what strikes us on the surface is that Bhoja is here distinguishing Nature and Art and that he is discussing the question of the former becoming the latter through the process called representation But what Bhoja really tries to distinguish here is, as can be seen from his conclusion, the actual ocular witnessing of a drama from the text of the drama which is the work of the poet's genius So it is that he concludes that he esteems the poet and his drama more than the actor, the producer, their acting and stage machinery. This position, however, differs only slightly from that of Bharata and Abhinavagupta Nāṭya means the *enacted* drama and so it is that Bharata devotes

1. "सच्चविआ" in the Gāthā is translated into "दृष्टाः" in Sanskrit, on the basis of Lakṣmīdhara's *Ṣaḍbhāṣācandrikā*, p 197 giving "सच्चवइ" as an Ādeśa for "पश्यति" "Dṛṣṭāḥ" fits in with the sense.

attention to the building of the theatre, to musical accompaniment, to action and to the delivery of the speech Otherwise he could have stopped with Rasa, Kāvyabandha and the Daśarūpaka chapters When Abhinava says that it is from Drama that complete Rasa-realisation is got, he means the *enacted* drama, for he speaks here of the make-up, the intonation (Kāku) in the delivery of the speech etc But the Sanskrit critics are not so uncritical like some European critics as to say that the dramatist is nothing, that the dramatist's glory is in finding out his actor to interpret his play and that acting, the stage paraphernalia, theatre architecture etc, are more important than dramatic poetry or literature

The question has been long discussed in the West Fortunately we have a fine article by J E SPINGARN on this very subject, giving us definite details on this very question, the title of the essay however being "Dramatic Criticism" First of all, it should be remembered that our Aristotle, namely, Bharata, dealt with drama not only as the art of the genius called poet but also as the art, in part, of the producer and actors Bharata speaks of the appropriateness of dress, the Nepathya-rasa is one kind of Rasa, says Mātṛgupta,[1] but Bharata views that question as settled that drama is first the art created by the poet-dramatist and then the art presented by the actors A serious controversy as seen in the West whether it is not the art only of the actor, whether it is not more an art of the actor than of the poet-dramatist or whether it is, as held by the other extremists, purely an art of the poet-dramatist, never faced the Sanskrit writers Bharata's followers and commentators answered the question most sanely Before coming to this answer, as seen in the works of Abhinava and Bhoja, we shall survey the views of the European critics

Aristotle himself was responsible for starting the discussion For he held the view that Tragedies might be acted and effectively too, but acting, dress etc, have really nothing to do with the greatness of the tragedy Of Āhārya-abhinaya, dress and scenery, he said "This has an emotional attraction of its own, but of all the parts it is the least artistic and connected least with the art of poetry For the power of tragedy, we may be sure, is felt even apart from representation and actors Besides, the production of spectacular effects depends more on the art of the stage mechanist than on that of the poet." In chapter xiv he said that a great drama need not be acted at all and can affect us even as it is read Surely it is only inferior drama that needs light effects and spectacular scenery Aristotle said "For the plot ought to be so constructed that even without the aid of the eye, he who hears the tale will thrill with horror and melt with pity at what takes place" Again in chapter xxvi, he said that tragedy like Epic Poetry produced its true effect even without action, it revealed its power by mere reading

1. Quoted by Rāghava Bhaṭṭa in his commentary on the *Śākuntala*—See p 113, Vol. XI, *JOR*, Madras, my article on Number of Rasas.

One Lodovico Castelvetro, an Italian scholar who translated Aristotle with a critical commentary in A D. 1570, disagreed with Aristotle. He said :

(i) It is not true that tragedy produces equal effect when read as well as when acted.

(ii) When acted, learned and ignorant alike follow it, whereas only the learned can follow and appreciate it by merely reading it.

(iii) Drama is for the stage, to be acted, and this fact shall form the basis of any dramatic theory.

This at least, Castelvetro said that when a dramatist wrote a drama he had to keep in view that it was to be acted before an audience He granted that the cultured could feel its power by mere reading but he opined that acting the drama is the general rule, for all the world is not cultured Another writer named Didetort went further and said in his work called "Entretiens" that the essential part of the play was not created by the poet at all but was created by the actor Still further went the playwright, GRILLPARZER who attacked the "read drama", with relentless contempt for all fine writing, poetry, soliloquy etc., which, according to him, did not contribute to action He considered that there can be no distinction between the theatrical and the dramatic Then there was the age of "theatricalism rampant" beginning in France in the middle of the nineteenth century. SPINAGRAN characterises this stage of dramatic criticism as "dramatic materialism".

As against this opinion, coming down to modern times from Castelvetro, there was a persistent view, promulgated by Aristotle himself, as pointed out above, which did not condemn stage, action, producer and actor but gave them their proper place, which was however only next to that of the poet-dramatist who created the Drama. And this view agrees perfectly with that of Bharata and Abhinava and other Sanskrit writers Bharata, by his encyclopædic treatment of 'Drama' as well as of 'Theatre', took into consideration both the poet and the actor[1] Abhinava, his greatest exponent, says that Drama is the greatest form of literary art, for, from Drama alone is complete Rasa-realisation possible Only when actors take parts and speak with appropriate dress, accent etc, do all emotional conditions get fully presented ie, in Abhinava's language, the Sama prādhānya, equal importance, of Vibhāvas (excitants and object of emotion) Anubhāvas (ensuants) and Sañcārins (crossing feelings) is had only in the *enacted* drama The fullest Rasāsvāda—Rasa-āsvāda-utkarṣa—is thus got *first in the enacted drama* There is some truth in Castelvetro's contention that Drama needs to be enacted if one means to give its joy to the uncultured as well as the cultured The cultured can, he ac-

1 Bhoja also is not an extremist. Though he considers the text of the Drama, the Kāvya, which is the work of the poet's genius, as greater than actors and acting, we know from reliable authorities like Śāradātanaya, Śārṅgadeva, Pārśvadeva and other Nāṭya and Saṅgīta writers that Bhoja wrote another work dealing with action and music and other subjects of Nāṭya Śāstra

cepts, relish a play by merely reading it whereas to the uncultured, presentation of play on the stage by the actors alone carries understanding Somewhat similar is the position taken by Abhinavagupta It all depends upon the nature of the audience Everybody is infected with the emotions when a play is acted but he who can relish it by reading alone must be highly cultured Says Abhinava that the more a man is Sahṛdaya,[1] the more he is attuned to aesthetic impression from literature by constant literary habit, the more mirror-like his heart is as a consequence of constant study of property, the more easily is this Rasa roused Such a Sahṛdaya can enjoy drama even by reading it Even when stray verses are read he quickly understands the setting etc, his mind fills up the missing emotional conditions, and he enjoys it completely, whereas for another of a less cultured and less attuned heart, a lot of prefatory explanation is necessary to make the stray verse relishable. Similarly a drama also, if it has to be understood by less cultured souls by mere reading, has to be explained

"किन्तु समप्राधान्य एव रसास्वादस्योत्कर्ष । तच्च प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव । यदाह वामनः–'सन्दर्भेषु दशरूपक श्रेय । तद्धि चित्रम्। चित्रपटवद् विशेषसाकल्यात्' (I–iii १०-३२)। तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके। तथा च तत्र सहृदया. पूर्वापरमुचित परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतरं पीठबन्धरूप विदधते। तेन ये काव्याभ्यासप्राक्तनपुण्यादिहेतुबलात् [इति] सहृदयाः, तेषा परिमितविभावाद्युन्मीलनेऽपि परिस्फुट एव साक्षात्काररूप. काव्यार्थ स्फुरति। अत एव तेषां काव्यमेव प्रीतिव्युत्पत्तिकृद् अनपेक्षितनाट्यमपि।" *Abhi Bhā* Chap VI, p 288, Gaek Edn I.

Even in the case of the Sahṛdayas, there are times when their hearts are turbid and minds distracted—Kaluṣa vikṣipta So much so that not only do the dramas not infect them when read but they do not, even when enacted Therefore it is that the Sanskrit critics first posit that to appreciate poetry and drama one has to be first of all a Sahṛdaya, and not all are Sahṛdayas, secondly even Sahṛdayas are not influenced by drama when they are distracted Abhinava says that it is to remove such distractions, to increase receptiveness and even to make an Ahṛdaya into a Sahṛdaya that the preliminaries, music and other operatic elements, and the peculiar atmosphere of the decorated theatre are intended "Nija sukhādi vivaśībhāva" is a *vighna* or obstacle to Rasa-realisation and it has to be removed by music etc

"निजसुखादिविवशीभूतश्च कथं वस्त्वन्तरे संविद विश्रामयेदिति तद्विघ्नप्रत्यूहव्यपोहनाय प्रतिपदार्थनिष्ठैः साधारण्यमहिम्ना सकलभोग्यत्वसहिष्णुभिः शब्दादिविषयमयैः आतोद्यगानविचित्रमण्डपविदग्धगणिकादिभि उपरञ्जनं समाश्रित, येन अहृदयोऽपि सहृदयवैमल्यप्राप्त्या सहृदयीक्रियते।" *Abhi Bhā* Gaek Edn I pp 282-283

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1 The Sahṛdaya, Abhinava defines, as one whose heart has been made transparent (receptive) like mirror by constant 'chewing' of poetry and who is therefore able to become immediately the emotion that is portrayed.

"येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाज सहृदया।" *Locana* on *Dhva A* p 11

and scenery ; otherwise an interpreter has to explain the sequences Bhaṭṭa Tauta points out that Rasa is realised when the emotional conditions of Vibhāvas etc , are powerfully realised , they can be realised in that manner surely in a drama which depicts to the eye all those conditions rousing the Rasa. Drama gives a Pratyakṣa-sākṣātkāra which is not available from poetry but a powerful poet's expession makes his descriptive and narrative poetry have such life as will equal the life which drama enacted before the eye has Thus there is little *essential* difference between Kāvya and Nāṭya

"प्रयोगत्वमनापन्ने काव्ये नास्वादसम्भव । "

"वर्णनोत्कलिकाभोगप्रौढोक्त्या सम्यगर्पिता· ।

उद्यानकान्ताचन्द्राद्या· भावाः प्रत्यक्षवत्स्फुटाः ॥ "

Bhaṭṭa Tauta quoted in the *Abhi Bhā* Gaek Edn I, p 292

Therefore to the cultured soul of the Sahṛdaya, there is no difference between un-acted drama and poem When a drama is not acted but yet can be relished as keenly, by mere reading, it is only Kāvya and it is supremely the art of the poet's genius only It gets its vitality by the genius of the dramatist A great drama needs no actor, no theatre Its greatness can be felt by mere reading in a corner of a room As Aristotle says " Tragedy like Epic Poetry produces its true effect even without action , it reveals its power by mere reading " Dryden tells us that it is his ambition to be read which he considers as surely 'the more lasting and nobler design ' A great French scholar, Dacier (end of the seventeenth century) admits that while stage decoration etc , add to the beauty of the play, they make the piece in itself neither better nor worse In the middle of the next century Voltaire says (in the Notes to the Tragedy of Olympie) " What has the stage decoration to do with the merit of the poem ? If the success depends on what strikes the eyes we might as well have moving pictures " At the end of the same century, Pye, in his commentary on the Poetics, says that good tragedies affect us as forcibly even while read in a room Their effect is independent of the stage effect. Lessing, the German writer, in his work on Dramaturgy, expresses himself similarly that " there is no real relation between elaborate scenery or splendid theatrical edifices and great drama itself " Too much emphasis on the stage craft and scenic extravaganza is 'theatricalism rampant', this has nothing to do with drama What have these to do with real dramatic worth when critics are of opinion that even such an important accessory as the art of acting itself has little to do with the greatness of the drama whose beauty can be realised even by reading ? He is really a great poet who creates dramas whose influence is had even when he is read LAMB even says that a great play cannot be properly acted " A masterpiece is rarely as well represented as it is written , mediocrity always fares better with the actors " Therefore by Anvaya and Vyatireka, it can be maintained that first and last, a great drama is the creation of the genius of the poet-dramatist Really great dramas need no acting, and acting, however great, cannot make insipid plays great According to Bhaṭṭa Tauta, the greater the poet's power

of description, the lesser grows the need for presentation by actors. For Rasa-realisation is had when we see things powerfully living before our eye, physical or mental. And this can be accomplished either by acting and production or by the inherent dramatic power of the piece. If it is not there already as a result of the Prauḍhi of a poet's genius, no amount of Prayoga by actors can create that Pratyakṣāyamānatva. Therefore all Nāṭya is Kāvya, the art of the poet, and not of the actors So it is that Bhoja says that more than actors and acting, he esteems poets and poetry or drama.

"अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे;
अभिनेयेभ्यश्च काव्यमेवेति ।"

CHAPTER VIII

SĀHITYA

'शब्दार्थौ सहितौ काव्यम्'

Bhāmaha I 16

I Introduction
II Beginnings Early history of the concept, Bhāmaha, Mukula, Pratīhārendurāja, Rājaśekhara and Kṣemendra
III Bhoja's conception of Sāhitya.—*Śṛ Pra & S. K Ā*
IV. Śāradātanaya follows Bhoja
V. The Sāhityamīmāṁsā, its interpretation of Sāhitya following Bhoja, in a way, five stages of Sāhitya
VI. Kuntaka's definition of Sāhitya.
VII Bhoja's and Kuntaka's conception of Sāhitya comparison and contrast: Bhoja's Śabdārthaguṇa-'Sammitatva' compared to Kuntaka's Sāhitya
VIII Conclusion MEYNEL, Vidyādhara, Nīlakaṇṭha dīkṣita, Parāśarabhaṭṭa and Kālidāsa on this Sāhitya

The concept of Sāhitya had a grammatical origin It became a poetic concept even as early as Rājaśekhara, as far as we can see at present, the *Kāvyamīmāṁsā* is the earliest work to mention the name Sāhitya and Sāhitya vidyā as meaning Poetry and Poetics Even after him, grammatical associations were clinging to the term up to Bhoja's time. Kuntaka, about the time of Bhoja himself, was responsible for divesting Sāhitya of dry grammatical associations and for defining it as a great quality of the relation between Śabda and Artha in Poetry Sometime afterwards was written by Ruyyaka or Mankhuka a work called *Sāhitya-mīmāṁsā*, which was the first work on Poetics to have the name Sāhitya Afterwards Sāhitya became more common and we have the notable example of the *Sāhitya-darpaṇa* of Viśvanātha [1]

Sāhitya is derived from the word 'Sahita', "united together" सहितयोर्भाव साहित्यम्। All literature is made of the material of word and sense united together and so also is Poetry The earliest definitions of Poetry are material, giving us the substance of which Poetry is made, namely, Śabda and Artha Bhāmaha says

शब्दार्थौ सहितौ काव्यम् K. A I 16

This is the starting point and no one can ignore this essential element, so long as Poetry is a kind of expression, expressed through the medium of language. So Rudraṭa follows with his indication of the nature of Kāvya—

1 Vide my article on Kriyā Kalpa, with a Note on the Evolution of the Names of the Alaṁkāra Śāstra in the *JOR*, Madras. Vol VIII, part. 2

ननु शब्दार्थौ काव्यम् and many later writers like Mammaṭa and Vidyānātha define Poetry through Śabda and Artha Even after the establishment of the Ātman of Poetry, Śabda and Artha were taken as the body of Poetry. The two are inseparable and always go together, the one meaning the other. No literature, no talking even, is possible without the two But there seems to have been in the early period of Poetics a view on this grammatico-poetic question that of the two elements of Śabda and Artha, the former is more essential and important It is perhaps to answer this view that Māgha says in his poem, the *Śiśupālavadha*, that a discerning man will pay' equal regard to Fate and Self-exertion, and a poet will, to both Śabda and Artha.

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते। II. 86

Māgha here emphasises that Śabda and Artha are of equal importance. It is to this same controversy that Bhāmaha refers in chapter I and replies like Māgha

रूपकादिमलङ्कारं बाह्यमाचक्षते परे।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम् ॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी।
शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः ॥

It is immediately after this that Bhāmaha says that both Śabda and Artha, united together, form Kāvya. शब्दार्थौ सहितौ काव्यम्। It is meaningless to emphasise either Śabda only or Artha only, to call the one as Abhyantara and the other as Bāhya. Quoting the above-given verses of Bhāmaha and knowing full well the complete significance of the immediately following observation of Bhāmaha शब्दार्थौ सहितौ काव्यम्, Kuntaka thus concludes : तेन शब्दार्थौ द्वौ संमिलितौ काव्यमिति स्थितम् V J I p 10 Earlier also Kuntaka says :[1]

"शब्दार्थौ काव्यम् ; वाचको वाच्यं चेति द्वौ संमिलितौ काव्यम्। द्वावेकमिति विचित्रैवोक्तिः। तेन यत्केषाञ्चिन्मतं कविकौशलकल्पितकमनीयातिशयः शब्द एव केवलं काव्यमिति, केषांचिद् वाच्यमेव रचनावैचित्र्यचमत्कारकारि काव्यमिति, पक्षद्वयमपि निरस्तं भवति। तस्माद् द्वयोरपि प्रतितिलमिव तैलं, तद्विदाह्लादकारित्वं वर्तते, न पुनरेकस्मिन्।" V J. I. p 7 De's Edn

In another way, the very late writer Jagannātha emphasises Śabda to start with, though he includes Artha also in his definition of Poetry. He defines Poetry as *Śabda* that gives such an idea, Artha, as is productive of non-worldly æsthetic bliss when contemplated upon रमणीयार्थप्रतिपादकः शब्दः काव्यम्. Jagannātha further justifies himself that Śabda it is that is called Kāvya and not Artha also, because we say in the world 'The Kāvya has been read but its Artha has not been understood' But this is not a strong argument for, in the ordinary speech in the world one adopts a fictitious analysis of a single whole into its parts The proper attitude however is what Kuntaka has stated, namely, that *both* Śabda and Artha *together* constitute Poetry.

1. See also Namisādhu on Rudraṭa, II. 1.

It is the analysis of this Viśeṣa that engages our attention and it is the main theme in the history of Sanskrit Poetics. That it is some beauty is accepted by all. Replying to Bhaṭṭa Nāyaka, Abhinava says that it is acceptable to him to say that the 'Soul' of Poetry is the realisation of beauty.

"यच्चोक्तं—'चारुत्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्यात्' इति, तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति ।"[2]

Śabda and Artha that are 'beautiful', Ramaṇīya, are Kāvya Within this Rāmaṇīyaka come Alaṃkāra, Guṇa (Rīti included in it), Rasa, Dhvani and Aucitya These form the speciality of poetic speech, of the relation between Śabda and Artha in Poetry. In ordinary speech, Śabda and Artha are united, *Sahitau* Without this Sāhitya, no linguistic expression is possible. Then what is the meaning of Sāhitya with reference to Poetry? The Sāhitya meant is one of a special kind, an unusually beautiful relation between Śabda and Artha in Poetry

"ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वात् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।" Kuntaka *V. J.* p. 10.

Poetry is speech *par excellence*; and *Sāhitya*, relation *par excellence*. Thus to begin with, the word Sāhitya meant only the mere union of Śabda, the expresser, and Artha, the expressed—*Vācya vācaka sambandha* This means correctness and purity of grammar on the one hand and logical sensibility on the other. Taking Śabda and Artha united as Kāvya, the early writers examined the varieties of Śabda, different languages, different kinds of words as Noun, Verb, Preposition etc., and sentences made up of words (पदसमूहात्मकवाक्य) and of types of compositions made up of Vākyas, like the Sargabandha, Nāṭaka etc. This analysis pertains to Śabda and is had in the first chapters of the works of Bhāmaha and Daṇḍin. But there is no trace of any analysis of the Artha in Poetry in the texts of these two writers. The first writer who began to talk of more varieties of Artha than one, in Poetry, is Udbhaṭa according to the evidence of the *Dhvanyāloka* and the *Locana* Analysis of Artha in Poetry begins here In his *Bhāmaha*

Bhāvakatva which Abhinava says, as far as Kāvya is concerned, is due to certain elements of beauty in *expression*, Śabdārtha, namely, Guṇas and Alaṃkāras.

भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते । *Locana* p 70.

It is to this view of Bhatta Nāyaka that Abhinava refers in his *Abhi. Bhā*

अन्ये तु काव्येऽपि गुणालङ्कारसौन्दर्यातिशयकृतं रसचर्वणमाहुः । p. 292, Gaek. Edn. I.

If it is so Nāyaka's view is not far distant from that of Kuntaka and of the old schools which defined the Viśeṣa as a Dharma The difference between the three schools as analysed by Samudrabandha is that while the first sticks to the expression, the third to the expressed, the second comprehending both the expression and the expressed, emphasises the peculiar poetic activity of the poet's genius which shapes everything

2. Vide my paper Kriyā Kalpa and the Evolution of the Other Names of the Alaṃkāra Śāstra, above referred to the section on Saundarya and Cārutva.

vivarana, while commenting upon Bhāmaha, I 9 शब्दश्छन्दोऽभिधानार्थ. Udbhaṭa tries to interpret the two words Śabda and Abhidhāna as distinct and points out that in Poetry, besides the primary sense of the words, there is a second sense which is the secondary meaning

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक्स्पृष्टो (ऽपि न) लक्ष्यत इति परिकल्प्यैवमुक्तम्—।" *Dhva Ā* p 10.

'दर्शयतेति। भट्टोद्भटवामनादिना। भामहोक्त 'शब्दश्छन्दोऽभिधानार्थ.' इत्याभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भटो बभाषे 'शब्दानामभिधानमभिधाव्यापार', मुख्यो गुणवृत्तिश्च' इति, वामनोऽपि 'सा सादृश्यात् लक्षणा वक्रोक्ति' इति।" *Locana*, p 10

Udbhata thus mentioned the Amukhya or Gauna Artha and Vāmana definitely speaks of Lakṣaṇā which gives the secondary meaning as underlying the beauty in certain expressions Soon critical circles discovered the third and greatest variety of Artha, the suggested idea—ध्वनि or व्यज्यमान अर्थ. Taking Śabda and Artha together, *i e*, the two in Sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in Poetry the relation between the two consisted of some beauty analysable into Alamkāra, Guṇa etc. In such a manner, in course of time, Sāhitya which at first meant only the inevitable grammatical and logical relations between Śabda and Artha in any kind of linguistic expression came to mean those things which form the distinguishing characteristics of Poetry as different from the other utterances Soon Sāhitya came to be used as a synonym of Poetry

We do not know when and how exactly the world Sāhitya came into existence and came to be used in the sense of Poetry We have an old verse which uses the name Sāhitya for Poetry

साहित्यसङ्गीतकलाविहीन· साक्षात्पशु· पुच्छविषाणहीनः।

but its date is not decided In Bhāmaha we have only the qualifying adjective 'Sahitau' from which Sāhitya is derived सहितयोर्भावः साहित्यम्। Mukula uses the word (Pp 21-22)

पदवाक्यप्रमाणेषु तदेतत् प्रतिबिम्बितम्।
यो योजयति साहित्ये तस्य वाणी प्रसीदति॥

Commenting on this, he himself mentions Sāhitya twice as a Śāstra (Poetics) along with Mimamsā, Vyākarana and Tarka Mukula's pupil and commentator on Udbhaṭa, Pratihārendurāja, while describing his Guru in the closing verse of his commentary on the *K.A.S.S* mentions the word in the sense of Poetics साहित्य श्रीमुरारे। In Rājaśekhara's *K.M* we find Sāhitya-vidyā meaning Poetics as one of the Vidyās पञ्चमी साहित्यविद्या इति यायावरीयः। सा हि चतसृणामपि विद्यानां निष्यन्दः। He explains Sāhitya derivatively as the Vidyā of Śabda and Artha placed together in the proper manner

"शब्दार्थयोर्यथावत् सहभावेन विद्या साहित्यविद्या।" *K M* p 5

In section 3, describing the legend of Kāvya Puruṣa and his descent into the world, Rājaśekhara mentions Sāhitya-vidyā as the spouse of Kāvya Puruṣa.

"—तदेतस्य (काव्यपुरुषस्य) वशीकरणं कामपि स्त्रियं सृजामीति विचिन्तयन्ती **साहित्यविद्यावधूमुदपादयत्**, आदिशच्चैनां–एष ते वश्यो धर्मपतिः पुरः प्रतिष्ठते, तदनुवर्तस्व, एनं निवर्तय च।"

From the first quotation it appears that by Rājaśekhara's time it is definitely settled down in books that Sāhitya is synonymous with Poetry or Poetics Abhinava's pupil, poet and critical writer, Kṣemendra, uses Sāhitya twice as meaning Poetics, the subject which he studied under Abhinava.

श्रुत्वाभिनवगुप्ताख्यात् साहित्यं बोधवारिधेः ।
आचार्यशेखरमणेः विद्याविवृतिकारिणः ॥ *Bṛhatkathāmañjarī* p 260.

It is only when we come to the eleventh century that we see the concept of Sāhitya entering into its 'Bhāgya daśā' It begins to loom larger and gets two exponents for itself, one in Malwa and another in Kashmir, Bhoja and Kuntaka, two of the names among first rank Ālamkārikas who must be specially noticed in a history of Sāhitya It is striking that both Bhoja and Kuntaka start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्. Before we compare and contrast the two expositions of Sāhitya by Bhoja and Kuntaka, we shall see what Bhoja means by that term

We have already said that Poetry being speech supreme, Sāhitya is between the two parts of language—Śabda and Artha—relation supreme. Thus, Sāhitya first means all linguistic expression and the general and inevitable grammatical and logical relations between word and sense; and then it means Poetry and the poetic relations between the two Bhoja means by Sāhitya both kinds of relation and he not only deals with Poetry but with language also. At the lower levels, lies language with its general Sāhitya; higher up the language has risen above itself and has bloomed into Poetry and here, the Sāhitya is poetic relation between word and sense. Bhoja defines Kāvya as the Sāhitya or unity of word and sense.

"तत् (काव्यं) पुनः शब्दार्थयोः साहित्यमामनन्ति । तद्यथा–'शब्दार्थौ सहितौ काव्यम्' इति।
It is to a treatment of this Sāhitya of Śabda and Artha that the *Śṛ. Pra* is devoted Bhoja calls his work itself *Sāhitya Prakāśa* in chapter xi

यस्मिन्प्रसंगविद्यास्थानार्थविभूतय प्रकाशन्ते ।
संदृश्य, स साहित्यप्रकाश एतादृशो भवति ॥

Chap xi, p 430 *Śṛ Pra.*, Vol. II.

The scheme of the whole work is contained in the definition, "Śabdārthau sahitau kāvyam" and under the edifice of the *Śṛ Pra* lies the foundation and system called Sāhitya. This has been already pointed out by me in

a previous section Sāhitya is thus defined by Bhoja It is the relation between Śabda and Artha and is of twelve kinds Eight of these twelve Sāhityas can be called general and the last four are special and can be classed as the poetic Sāhityas

किं साहित्यम्? य. शब्दार्थयो सबन्ध। स च द्वादशधा, अभिधा, विवक्षा, तात्पर्यम्, प्रविभाग, व्यपेक्षा, सामर्थ्यम, अन्वय, एकार्थीभाव, दोषहानम्, गुणोपादानम्, अलङ्कारयोग. रसावियोगश्चेति।"

Again, at the beginning of chapter vii which begins the treatment of Sāhitya, Bhoja repeats these twelve-fold relations between Śabda and Artha as constituting Sāhitya

"तत्र अभिधा-विवक्षा-तात्पर्य-प्रविभाग व्यपेक्षा-सामर्थ्य-अन्वय-एकार्थीभाव-दोषहान-गुणोपादान-अलङ्कारयोग-रसावियोगरूपा शब्दार्थयो द्वादश सम्बन्धा साहित्यमुच्यते।

Vol I, p. 428, *Śṛ Pra.*

Even the earlier work of Bhoja, the *S K Ā*, contains indications of this conception of Sāhitya of Bhoja The first verse of the work ध्वनिर्वर्णाः पद वाक्यम् etc covers part of contents of chapters i-vi of the *Śṛ Pra* and the second verse of the *S K Ā* gives the last four-fold poetic Sāhitya, दोषहान, गुणादान, अलङ्कारयोग and रसावियोग or रसान्वय; commenting on the above-said first verse of the *S K. Ā*, Ratneśvara who is acquainted well with *Śṛ Pra* says

"तदयमत्र तात्पर्यसक्षेप —साहित्यस्वरूपनिरूपणाय किल एष ग्रन्थारम्भ.। साहित्यं च शब्दार्थयो सबन्ध.। तत्र शब्द एव क इत्यपेक्षायामय विभागो ध्वनिरित्यादि। अर्थस्तु स्तम्भकुम्भादि-लक्षण· लोके शास्त्रे च प्रसिद्ध। सम्बन्ध कश्चिदनादि.। सर्वस्वायमानस्तु संबन्ध. नान्यत्रेति अस्मिन्नायतते। स चतुर्विध —दोषहानम्, गुणोपादानम, अलङ्कारयोग: रसाभि (वि) योगश्चेति।"

Ratneśvara on *S K.Ā* I, 1

"निर्दोष गुणवत्काव्यम् अलङ्कारैरलङ्कृतम्। रसान्वित कविः कुर्वन् कीर्ति प्रीतिं च विन्दति"

S K.Ā I, 2.

There is the well-known eternal, external grammatical relation between Śabda and Artha but these are subjects pertaining to grammar. As far as Poetry is concerned, the relation is of a superior kind, *Viśiṣṭam Sāhityam* as Kuntaka says, or *Sarvasvāyamānah sambandhah* as Ratneśvara says Sāhitya is thus really the poetic relation only, or rather it is necessary to investigate the poetic Sāhitya only, leaving aside the well-known external Sāhitya But, with a suggestion of the historical origin of the concept of Sāhitya in grammar, and, as in most places, writing here also under the great influence of the Śāstra of grammar, Bhoja takes at first Sāhitya as merely relation between Śabda and Artha and includes under it two sets of relations, grammatical and poetical Among the eight grammatical relations, four are classed together

as Kevala-śabda-sambandha-śaktis and the other four as Sāpekṣa-śabda-sambandha-śaktis The following table gives these classifications at a glance.

काव्यम्
- शब्दः (12 kinds)
- अर्थः (12 kinds)
- तयोः साहित्यम् (12 kinds)
  - Grammatical. 8 kinds of Śabda-sambandha-śaktis.
    - 4 केवलशक्तयः
      1. अभिधा
      2. विवक्षा
      3. तात्पर्यम्
      4. प्रविभागः
    - 4 सापेक्षशक्तयः
      5. व्यपेक्षा
      6. सामर्थ्यम्
      7. अन्वयः
      8. एकार्थीभावः
  - Poetical 4 kinds.
    9. दोषहानम्
    10. गुणादानम्
    11. अलङ्कारयोगः
    12. रस-अवियोग.

The first eight are called Śabda-sambandha-śaktis Abhidhā comprises the three Vṛttis, Mukhyā, Gauṇī and Lakṣaṇā Vivakṣā is of three kinds—Kākvādi-vyaṅgyā, Prakaraṇādi-vyaṅgyā and Abhinayādi-vyangyā. In Tātparya is included the Pratīyamāna and Dhvani. (See below, section on Bhoja and Dhvani). These eight Śabda-sambandhas are treated of in chapters vii and viii. Poetic Sāhitya begins in chapter ix.

We remarked above how it is worth while in a work on Poetics to investigate into this Poetic Sāhitya only, leaving out the Vācya-vācaka-sambandha as very well known. Ratneśvara also opines so But Bhoja has taken the grammatical relation also as Sāhitya. As if this is not enough, he confuses us more by contradicting himself at the opening of chapter ix by restricting the name Sāhitya to the first eight grammatical and logical relations. He separates the last four, does not call them Sāhitya and introduces them newly as factors which secure goodness of expression—Samyak prayoga or Prayoga-arhatā.

"तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता, प्रयोगानर्हता न निश्चीयते। यदाह–'एकः शब्दः सम्यक् प्रयुक्तः स्वर्गे लोके कामधुक् भवति'। दुष्प्रयुक्तः पुनरधर्माय संपद्यते। सम्यक्प्रयोगश्च तदा उपपद्यते, यदा दोषहानम् गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति।" p. 144, Vol II, *Sr Pra*

Thus contradicts the statement that all the twelve relations form Sāhitya There is yet another contradiction which appears at the very beginning of the *Śr. Pra* where Bhoja defines *Poetry* as the Sāhitya between Śabda and Artha.

"तत् (काव्य) पुनः शब्दार्थयोस्साहित्यमामनन्ति । तद्यथा–'शब्दार्थौ सहितौ काव्यम्' इति ।"

This would mean that Sāhitya is neither the sum-total of all the twelve relations, grammatical and poetical, nor the sum-total of the first eight only but that it is only the four-fold poetic relation of Doṣa-hāna, Guṇādāna, Alamkāra-yoga, and Rasa-aviyoga,—a view that will correspond to that of Kuntaka and Ratnesvara The second view of Sāhitya that it is the sum-total of the eight Śabda-sambandha-śaktis is the view of the work called *Sāhityamīmāmsā* which we shall notice presently

Bhoja wrote without a systematically thought-out unitary idea of Poetry He borrowed from all, accepted all and somehow accommodated every writer [illegible] dārthau sahitau kāvyam" Following the latter, he completely incorporated the *Kāvyādarśa* into his own work He followed Vāmana on Guṇas and their relations to Alamkāras. As a matter of fact, the chapter heads, Doṣahāna and Guṇādāna, are taken from Vāmana's Sūtra, स दोषगुणालङ्कारहानादानाभ्याम् I, 1 3 He follows Bhāmaha in another respect also, i e, in considering all Alamkāras to be of the form of Vakrokti (See below section on Alamkāra and on Vakrokti)

"अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्याः भवन्ति ।

तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।
अतः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ॥ *Sr Pra* Vol II, p 372

Following both Bhāmaha and Daṇḍin, Bhoja considers Rasas and Guṇas also as Alamkāras

"एवमप्यभिहितं गुणरसतदाभासभावानामलङ्कारत्वे षड्प्रकारोऽलङ्कारसङ्गः सम्भवति ।"
Sr Pra Vol II, p 388.

(See also Pp 612 3 S K A See also below sections on Guṇa, Alamkāra, and Rasa) Bhoja then follows Vāmana and says that, of the two, Guṇa and Alamkāra, the former is more important He quotes the two verses of Vāmana on this point

"तत्र च गुणोपादानालङ्कारयोगयो गुणोपादानं गरीयः । अतः तदेव प्रथममुपक्रमते । यदाह— यदि भवति वचश्च्युतं गुणेभ्यः" etc etc (Vāmana) | *Sr Pra* Vol II p 211

"गुणयोगस्तयोर्मुख्यः गुणालङ्कारयोगयोः ।"—*S K A* I, 59 p 42

As a follower of the Rasa-school also, he considers that the last aspect of Sāhitya called Rasa aviyoga or non-divorce from Rasa is the most important. It is the greatest factor of beauty in Kāvya and the three preceding it, only serve it.

"निर्दोषस्य गुणवतोऽलङ्कृतस्य शब्दार्थस्य कविभिराशिषीयमाणस्य शोभातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपयोगी ।" *Sr Pra* Vol II p 352

In the *S.K.Ā.*, among the three Uktis which comprehend the whole field of Poetry, namely, Svabhāvokti, Vakrokti and Rasokti, he assigns the greatest place to Rasokti

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥—*S.K.Ā.* V, 8.

He also adopts as much as possible verses of Ānanda, which subject I have separately examined in a further section on Bhoja and Ānanda. This, in brief, is the plan by which Bhoja improvises a system called Sāhitya, in which is envisaged his conception of Poetry as speech made more attractive by four factors, namely, absence of grammatical, logical and literary flaws (*Doṣahāna*), securing of stylistic qualities of Śleṣa etc., which are of prime importance and which must necessarily be present (*Guṇādāna*), adornment with Alaṃkāras which is optional and is intended for further beautification (*Alaṃkāra-yoga*), and above all, seeing that no part of Poetry is devoid of Rasa (*Rasa-aviyoga*). This is his definition of Poetry also:

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥—*S.K.Ā.* I, 2.
'एतेन काव्यलक्षणमपि कटाक्षितम् ।" —Ratneśvara on the above.

Thus, if it can be granted that there is some thought-system of Poetics in Bhoja's *Śṛ Pra.*, it must be this system of Sāhitya.

Śāradātanaya, in his *Bhāvaprakāśa* (chapter vi, p 145, Gaek Edn) follows Bhoja's conception of Sāhitya. He gives the twelve-fold Sāhitya in a clear, classified and succinct manner. The three-fold classification of the twelve relations indicated by us above is also made by him The verses in the *Bhā Pra* on pp. 145-152 form a good metrical summary of chapters vii-ix of Bhoja's *Śṛ Pra.*

वाक्यार्थत्वं (रसस्य) च शब्दार्थसंबन्धादवगम्यते ।
संबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ॥
द्वादशधा सम्बन्धः शब्दस्यार्थस्य यस्तु साहित्यम् ।
त्रिस्कन्धः स चतुर्भिस्तनुभिस्स्यात् चतुर्भिश्च ॥
वृत्तिर्विवक्षा तात्पर्यप्रविभागाविहोदितौ ।
ततो व्यपेक्षासामर्थ्यान्वयार्थैकार्थभावना ॥
दोषहानं गुणादानं तथालङ्कारयोगिता ।
रसावियोग इत्येते संबन्धाः कथिता बुधैः ॥—p. 145

See also Mr. K. S RAMASWAMY SASTRI's Introduction to the Gaek Edn of this *Bhā Pra* pp 42-43. Following the phraseology of the (anti-Dhvani) Tātparyavādins headed by the Daśarūpakakāra, Śāradātanaya calls here Rasa the Vākyārtha, towards the comprehension of which the Padārthas named Bhāvas help The Vibhāvas etc., are 'Vākyārthapara', i.e., Rasapara. Their Tātparya is Rasa, the Vākyārtha Bhoja follows Dhvani as well as Tātparya, reconciling the two somehow and uses the phraseology of Padārtha-vākyārtha for Bhāvas and Rasas.

"किन्तु अन्यपरतया ते (विभावादय) उपादीयमाना तत्रैव न्यग्भवन्ति । न वाक्यार्थप्रति-पत्तौ पदार्थाः पृथक् स्फुरन्तीति।"—*Śr Pra* Ch XI.

Śāradātanaya, who follows Bhoja, says that this Vākyārtha of Rasa is got at by the Sambandha between Śabda and Artha

काव्यादिबन्धबद्धस्य रसस्य स्थायिनोऽपि च ।
वाक्यार्थत्वं च शब्दार्थसंबन्धादवगम्यते ॥
संबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ।—p 145

This Sambandha helping the manifestation of the Vākyārtha of Rasa is the twelve-fold Sāhitya of Bhoja, out of all of which Bhoja himself says that the last, namely, Rasa-aviyoga is the most important Bhoja says that it is for securing Rasas that such Gunas as Kānti, the absence of such flaws as Grāmyatā, the adding of such Alamkāras as Kaiśikī vṛtti and Vaidarbhī rīti etc, are resorted to by poets

"तयोः वाक्यविषयः (रसावियोग) अश्लील—अमङ्गलघृणावदर्थं ग्राम्यम् इत्यादि दोषहानेन, दीप्तरसत्वं कान्तिः इत्यादिगुणोपादानेन कैशिकीवैदर्भ्यादयलङ्कारयोगेन च etc —।"
Śr Pra Mad MS Vol II, p 356, Ch XI.

Thus according to Bhoja, th ... of Śabda and Artha (in Samudra-bandha's terminology), which ... into Kāvya (*Viśiṣṭau śabdārth* ... school define the peculiarity (Viśeṣa) about Poetry school and the Guna-rīti school define the peculiarity (Viśeṣa) about Poetry by 'Dharma', if Kuntaka's Vakrokti defines it as a Kavi-vyāpāra, if Ānanda's system defines it by the suggested Rasa, Bhoja, whose position contradicts that of none, arranges all the views suitably and says that the Viśeṣa is Sāhitya which comprehends all these—Alamkāra, Guna-rīti, Dhvani and Rasa Kāvya is Śabda and Artha with a special kind of beauty, Śobhā, i.e., the Vaiśiṣṭya or Viśeṣa of Samudrabandha The Kāvya-śarīra is the point from which Bhoja studies Kāvya Kāvya is understood as 'Śabdārtha', शरीर तावदिष्टार्थव्यवच्छिन्ना पदावली ' of Daṇḍin is accepted The Śobhā of the Śarīra of Śabdārtha is due, in Bhoja's opinion, to the absence of flaws, the presence of excellences, the addition of ornaments, and the non-divorce from emotion Of these, the first is the negative element of Śobhā in the form of absence of flaws Regarding the other three, Bhoja completely follows Daṇḍin, his greatest Guru, quotes his text काव्यशोभाकरान् धर्मानलङ्कारान्प्रचक्षते and says that whatever is responsible for the charm in the Śabdārtha of Kāvya is Alamkāra, be it Guna, Alamkāra (figure) or Rasa. Rasa may be the most important; Guna may be more important than Alamkāra which is the least important of the three but functionally, all the three are identical in that they contribute to the charm of the expression, in being Kāvya-śobhākara-dharma Thus, in another way, we arrive at this conclusion that, in Samudrabandha's phraseology, Bhoja is one who would put the speciality of Kāvya as a 'Dharma', as Alamkāra Bhoja goes with the ancient Bhāmaha and Daṇḍin and is of opinion that even as the Rasa,

the way of saying things in Kāvya through suggestion (he accepts Dhvani as functioning supremely in Poetry— ध्वनिरेव काव्ये) beautifies only expression Therefore, to sum up, Bhoja considers the speciality about Poetry as a Śobhā, which is due to Sāhitya; this Sāhitya is Alaṁkāra, analysable into Rasa, Guṇa and Alaṁkāra. This is a solution which is really an arrangement or an adjustment of the various items, a synthetic or ecclectic theory.

Bahurūpamiśra is a very late commentator on the *Daśarūpaka* and his work deserves notice here as one of those which follow Bhoja's theory of Sāhitya. Bahurūpamiśra drew upon Śāradātanaya and he had direct access to Bhoja's *Śr. Pra* also. In his commentary on the *D. R.*, the MS of which is available in the Madras Govt. Oriental MSS. Library, he quotes Bhoja and his *Śr. Pra.* often[1] In the commentary on the fourth chapter of the *D.R.* dealing with Rasa, he gives us the concept of Sāhitya as expounded by Bhoja and as reproduced by Śāradātanaya in his *Bhā. Pra.* He says:

ननु रसस्य स्थायिनो वा काव्येन कः संबन्धः, येन वाक्यार्थः स्यात् ? उच्यते; साहित्यम् । XXX द्वादशविधो हि शब्दार्थयोस्संबन्धः साहित्यमित्युच्यते । चतुर्भिश्चतुर्भिः संबन्धैः त्रीणि पर्वाणि । स च वृत्तिविवक्षातात्पर्यप्रविभाग (व्यपेक्षा) सामर्थ्यान्वयैकार्थीभावाः (दोषहानगुणादान-अलङ्कारयोग) रसावियोगा इति ।—p 73, Mad. MS R. 4188.

Bahurūpa explains each with definition and illustration and most of the illustrative verses are those found in the *Śr. Pra.* This portion of his work is a clear summary of Bhoja's vast treatment of Sāhitya in nine chapters. Both Śāradātanaya and Bahurūpa made a slight emendation and gave Bhoja's first item called Abhidhā as Vṛtti. As we shall notice presently, the *Sāhitya-mīmāṁsā* also adopts the name Vṛtti and thereby, confusion is removed; for Abhidhā, which Bhoja gives as a general name for the three Vṛttis of Mukhyā, Gauṇī and Lakṣaṇā, is generally used only to denote the first, namely Mukhyā.

The *Sāhitya-mīmāṁsā* on Sāhitya:

There is a MS. of a work called *Sahitya-mīmāṁsā* (henceforth written as *S.M*) in the Tanjore Library, a copy of which has been secured for the Madras MSS. Library. The work is short and incomplete, in Kārikās and Vṛtti. A copy of the work is available in the Curator's Library at Trivandrum and the work has now been edited in the most careless manner as no. 114 of the Trivandrum Sanskrit Series. The following account of Sāhitya according to the *S.M* is based in the Tanjore MS and its Madras copy.

The work *S.M* may strike one, as it has struck the Editor of this work in the T S S, as the same mentioned in the *Alaṁkāra-sarvasva* and the commentary on the *Vyakti viveka*. We know of a *S.M.* by Viñca miśra, 6th ancestor of Lolla Lakṣmīdhara (end of the 15th and the first half of the 16th cent.), mentioned in the long colophon at the end of Lakṣmīdhara's

1. See *JOR*, Madras, VIII, pp. 321-331, my article on Bahurūpamiśra's *Daśarūpakavyākhyā*.

Saundaryalaharī vyākhyā, Mysore Edn) A *S M* is quoted by Rājacūḍāmaṇi in his *Kavya-darpana* This MS of *S.M.* does not bear the name of either Ruyyaka or Mankhuka What is plain is that the work is later than Bhoja, Kuntaka and Kṣemendra [1] The work as its name shows, discusses regularly, for the first time in the history of Sanskrit Poetics, as far as we know now, the subject under the name Sāhitya The work states its scheme thus: it treats of Sāhitya and Pariṣkāra, i e, of the (four and four) eight relations of Vṛtti, Vivakṣā, Tātparya, Pravibhāga, and Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva, and then the Pariṣkāra, consisting of the last four items of Bhoja, namely, Doṣahāna, Guṇādāna, Alamkāra-yoga and Rasa-aviyoga Next the work speaks of different kinds of poets and different kinds of Rasikas but our interest at present is in the discussion on the term Sāhitya. The author of the work is not only well acquainted with Bhoja's *Śṛ Pra* and Bhoja's method of treating Poetics, but reproduces also long passages from the *Śṛ. Pra* The *S M* accepts Bhoja's conception of Sāhitya as the sum-total of the general relations between Śabda and Artha from Vṛtti to Ekārthībhāva coming under two heads of four,—four Kevala and four Sāpekṣa Śabda-sambandha-śaktis There is, however, this definite difference that this *S.M* makes It restricts the name Sāhitya to the first eight items of Bhoja and calls the rest, Doṣahāna etc, by a new name Sāhitya Pariṣkāra or Śabdārtha Pariṣkāra or Prasādhana (polish or refinement)

The work says

साहित्य सपरिष्कारं कविना परिकल्पितम ।
भावयन् रसिको लोके सुखमत्यन्तमश्नुते ॥
वृत्त्यादीनां समष्टिस्स्यात् साहित्य तत्त्वनि(तत्परि)ष्कृति ।
शब्दार्थयोः परिष्कार कविस्तस्य प्रसाधक ॥

* * *

अष्टौ वृत्त्यादयस्तत्र परिष्कारश्चतुर्विध ॥
—*S.M* Mad MS p 1, (T.S S Edn, pp 1-2).

The 'Vṛttyādi Aṣṭa' consisting of the four Kevala and the four Sāpekṣa Śabda śaktis constitute Sāhitya in the opinion of this *S M* It again says so

एषां समष्टिरर्था(ष्टा)ना साहित्यमिति निर्णय । —p 5 TSS Edn, (p 11)

The MS briefly explains these eight, following Bhoja, but with some slight difference. Dhvani is not mentioned under Tātparya as is done by Bhoja and the work follows the Daśarūpaka and holds Rasa as the Vākyārtha and the Tātparya.

वर्तते यत्पर शब्द स वाक्यार्थ इति स्थिति ।
एतद् रसस्य प्रस्तावे परस्तात् साधयिष्यते ॥ —p 3 (TSS Edn. p 7)

It is on the basis of this Tātparya and Vākyārtha view of Rasa that we have to doubt strongly that this *S.M* is different from that believed to be

1. The work reproduces from all these three authors. If only this fact had been realised by the editor, the work would have been edited better.

written by Ruyyaka or Maṅkhuka, both of whom are staunch Kashmirian followers of Ānanda's theory of Dhvani.

To return to this *S.M.*'s view of Sāhitya, it is after word and meaning are united through these eight relations, that the poet handles them and now begins the fact of Poetry by virtue of the poet refining this 'Word-Idea', Śabdārtha, having Sāhitya.

तत्परिष्कृतिः । शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ॥

—Mad MS p 1 (T.S.S. Edn. p. 1).

This Pariṣkāra or refinement is all the activity of the poet. It is of four kinds: Doṣahāna, Guṇa-ādāna, Alaṁkāra yoga and Rasa-aviyoga. This, the work says, comes in due course.

साहित्यस्य परिष्कारः पारपर्येण सिद्ध्यति ।

—T.S.S. Edn. p. 12

Therefore, Sāhitya according to this work is not the art of Poetry but only language and linguistic expression; it is not the poetic qualities that charaterise Poetry and its words and ideas but is only the inevitable general relations, syntactic etc., between word and meaning

साहित्य नाम सबन्ध· सा(सोऽ)ष्टधेति मनीषिणः ।[1]
शब्दार्थविषयैर्भिर्वर्गैः सम्बध्यन्ते परस्परम् ॥

\+ \+ \+

वृत्त्यादयस्ताः कथ्यन्ते शक्तयः पुनरष्टधा ।
वृत्तिस्तद्वद्विवक्षा च तात्पर्यं च विभागवत् ॥
व्यपेक्षा सामर्थ्यमन्वयो यश्च तैर्मिथः ।
(एकार्थीभवनं चेति) सापेक्षाः शब्दशक्तयः ॥

—*S.M.* Mad MS pp 5-6, (T.S.S Edn p. 12)

The Vṛtti more clearly says that Sāhitya means only the eight relations of Vṛtti etc., and that Doṣahāna etc., are excluded. We have here the concept of Sāhitya again sinking back into its original grammatical meaning. The text of the Vṛtti runs thus·

"वृत्तिविवक्षादेः साहित्यान्तर्भावं दोषहानगुणालङ्कारसंबन्धस्य बहिर्भावं च सहेतुकमाह।"

—p 6 Mad MS. (T S S Edn. p 12, passage corruptly printed.)

This however is not Bhoja's view. As Ratneśvara explains the second verse of the *S K Ā*, and as Kuntaka would take it, Sāhitya is really Poetry and the poetic relation between Śabda and Artha, the Pariṣkāra as this *S.M.* calls it. This consists of the four qualities, Doṣahāna etc., which alone Bhoja deals with in his smaller and earlier work, the *S K Ā*. In the *Śr. Pra* however, which is a larger work with a greater scope, grammatical relations in

1. The vṛtti mentions Bhoja. See T.S.S Edn. p 12

addition to the poetic, are included and thus Sāhitya is made to mean not only the four-fold poetic relation but also the eight-fold grammatical relation It was also pointed out above that in an opening passage at the beginning of chapter 1 of the *Śr Pra*, Bhoja describes *Kāvya* as the Sāhitya between Śabda and Artha and not exactly all kinds of expression in language In that case, Bhoja would seem to agree with Ratneśvara and hold only Doṣahāna etc, as Sāhitya Again it was pointed out before that the third view, now found to be held by the *S M* that the 'Vṛttyādi Aṣṭa' alone form Sāhitya and that Doṣhāna etc, represent a separate department, is also warranted by one sentence of Bhoja at the beginning of chapter ix

"तत्र अभिधाविवक्षादिभि: निरूपिते शब्दार्थयो साहित्ये, वाक्यस्य प्रयोगयोग्यता प्रयोगानर्हता च निर्धीयते। यदाह–'एकशब्द: सम्यक्प्रयुक्त स्वर्गे लोके कामधुक् भवति।' दुष्प्रयुक्त: पुनरधर्माय सपद्यते। सम्यक्प्रयोगश्चास्य तदोपपद्यते यदा दोषहानम्, गुणोपादानम्, अलङ्कारयोग:, रसावियोगश्च भवति।" —*Śr. Pra.* Ch 9, Mad MS Vol II, p. 144

It is from this passage that the *S M* must have taken its inspiration The phrases of Bhoja, Prayoga-yogyatā, Prayoga-arhatā and Samyak-prayoga which are to be secured by the four means of Doṣahāna etc, exactly correspond to the *S M*'s Pariṣkāra or refinement of the language that has already come into being with the eight-fold Sāhitya

The *S M* then reviews another view of Sāhitya

शब्दार्थयो सहस्थान साहित्यमपरे जगु: ।
श्रिया(द्वयो:)परस्परस्वार्थां (स्पर्धा)युक्तयो: काव्यसज्ञितम् ॥
साहित्यमनयो: शोभाशालिता प्रति काव्यसौ ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थिति: ॥

V J p 27), *S M* p 7, Mad MS (T S S Edn p 13)

Thus represents the view of Kuntaka, the author of the *Vakroktijīvita* The *S.M* clubs together the Kārikas of the *V J* with the Saṅgraha and the Antara Ślokas in the Vṛtti of the *V J* The work quotes the two sets of Antara Ślokas of Kuntaka found on pp 28-29 of the *V.J* Of these two only the first set of three verses on p 28 are on Sāhitya and the other set of four verses on p 29 are on Vakrokti But the *S.M* puts the two sets together and takes the description of Vakrokti also as one of Sāhitya It concludes its review with the remark that this view does not differ from that first described, i e, the slightly modified view of Bhoja

"एतन्मतमपि प्रायो मतमस्माकमश्नुते ।
अभेद स्थाप्यते तत्र किन्तु साहित्यकाव्ययो: ॥

एतन्मतमपि अस्मन्मतमेव आप्नोति। इदमन्तरम। [न] परिष्कार (र.) साहित्यमिति (त्यमिति) तेषा मतम । वय तु शब्दार्थयो सम्मिलनमात्रयो भिल्नमात्रयुक्त रूप साहित्यम्। तत् शास्त्राख्यानादिसाधारणम्। अन्यद यत् परिष्कारविशिष्ट तत् काव्यमिति मन्यामहे।'
(T.S.S. Edn. p. 15)

The difference also has been stated by the work. According to Kuntaka Sāhitya is Kāvya, the embellished or refined Śabdārtha, the Pariṣkāra only. But the *S.M.* says that Sāhitya is not Poetry; it is a grammatical fact, common to all utterances, of Poetry, of Śastra and of Ākhyāna; it is the grammatical relations, Vṛtti etc., which all linguistic expression inevitably means. What brings in Poetry after the coming into existence of language and Sāhitya is Pariṣkāra. This view of the *S.M.* is a degradation of the idea of Sāhitya and a sinking back of the concept to its original meaning. With Kuntaka's view agrees Bhoja's view implicitly expressed in the *S.K.Ā.*, I, 2., and expounded by Ratneśvara. It is only in the *Śṛ. Pra.* that the concept of Sāhitya is expanded to embrace also the grammatical and the logical relations between word and idea. This itself seems to be a degradation of the poetic concept of Sāhitya but the *S.M.* has dragged it down further by separating the grammatical and the poetical relations, by conferring the name Sāhitya on the former only and by creating the new name of Pariṣkāra for the latter

The reason why Bhoja considered Sāhitya as literature in general besides Poetry and as the general and the inevitable relations also, besides the four poetic relations, is Bhoja's great love for the Vyākarana Śāstra which is in evidence all through this big work of *Śṛ Pra.* It is no surprise that in many places in Bhoja, there is more grammar than real Poetics The fact can be realised by a comparative study of the conception of Sāhitya according to Bhoja and Kuntaka and the difference can be seen to be immense. Even while beginning the poetic part of Sāhitya in chapter ix, Bhoja does not say 'beautiful expression' but only 'good and correct expression' —Samyak prayoga, Prayoga yogyatā, Prayoga arhatā. And here, Bhoja quotes the text which refers to the Apūrva resulting from the grammatically pure expression, a text quoted in the Vyākarana Śāstra—एकः शब्दः सम्यक् प्रयुक्तः etc This makes all the difference, it shows how again and again it is grammar that is Bhoja's fascination. In this connection even the author of the *S.M.* is more imaginative and poetic. To give Vedic prāmāṇya for Poetry, he quotes the beautiful text भद्रैषां लक्ष्मीर्निहिताधिवाचि, which Bhavabhūti has adopted into a verse of his in his *Uttararāmacarita* (IV 18) The *S.M.* says·

"तदेव काव्यार्थभावनया रसेन [स्य] निरतिशयानन्दलाभस्य कविवचनेषु भद्रया लक्ष्म्या निधानस्य च श्रवणात् कविकाव्ययोः महत्त्वं, रसिकस्य च प्रयोजनं श्रुतिसिद्धमेवेति सर्वं समञ्जसम्।'

—pp 49 and 50, Mad MS. (T.S.S Edn, p. 161).

Thus to sum up.

(1) Sāhitya rose as a grammatical concept denoting the eternal and well-known united character of Śabda and Artha, comprehending the general Sambandhas of Vṛtti etc., between the two

(2) As far as Poetry is concerned it seems to have emphasised on Bhāmaha's observation शब्दार्थौ सहितौ काव्यम् that neither Śabda alone nor Artha alone is Poetry but both together are Poetry There is no question of superiority, as between the two Māgha and Kuntaka are clear on this point

(3) The third stage is represented by Bhoja's view according to which the grammatical or ordinary Sāhitya between Śabda and Artha has expanded to embrace the poetic qualities in the relation of the two in Poetry Bhoja fully expounds this view, taking Sāhitya to mean ordinary expression as well as poetic expression, ordinary Śabdārtha sambandha as well as the peculiar poetic Śabdārtha sambandha

(4) Kuntaka can be said to represent the fourth stage Even very much earlier than Bhoja, the name Sāhitya had come to mean Poetry and Poetics, e g, in Rājaśekhara's *K M* Kuntaka recognises that Sāhitya surely means, primarily, only the ordinary relation of Śabda and Artha as Vācaka and Vācya but he says that the word in Poetics is restricted to the poetic relation, Viśiṣṭa Sāhitya, which is the same Vācya Vācaka sambandha made finer. Sāhitya is considered at this stage as above Pada-vākya-pramāṇa and only as a poetic concept This view of Kuntaka we shall presently examine in detail

(5) The next stage it is that the anonymous *S M* represents It is the direct opposite of Kuntaka's view and between its view and that of Kuntaka stands that of Bhoja embracing both The *S M's* Sāhitya is a return to that of stage No 1, where it is a purely grammatical concept meaning the Śabda śaktis etc Poetry and poetic relations between Śabda and Artha fall out of its scope and come under the separate head named Pariṣkāra

Kuntaka on Sāhitya

The eleventh century was a favourable time for the concept of Sāhitya Ideas are in the air and at a certain time they seem to descend on our earth and reveal themselves for the good of humanity through certain chosen persons It happens often that laws and discoveries in all departments of knowledge have their destined time when they come to light and more than one 'Seer' sees those truths So it is that many discoveries, though going in the name of one noteworthy personality, are really found out to have been at the same time or a little earlier or later revealed to certain others also The same is the case with Ideas When Bhoja was defining the concept of Sāhitya, Kuntaka was doing the same thing in Kashmir Kuntaka is a great name in Sanskrit Poetics Besides his new doctrine of Vakrokti, there are many other points on which his genius made special and valuable contribution One such point is Sāhitya

Like Bhoja, Kuntaka is a follower of the ancients whom he re-interprets Like Bhoja, Kuntaka starts with Bhāmaha's definition of Poetry—*Śabdārthau sahitau kāvyam*—and accepts it by adding it to his own Vak-

rokti. He says that both word and sense together, having Sāhitya, are Kāvya, when set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ *V. J.*, p. 7.

Thus, language or word and sense become Poetry by virtue of what we might call a Guna called Sāhitya and an Alamkāra called Vakrokti, both the words Guna and Alamkāra being used here in a large sense. This Sāhitya is the prime requisite. It is only Kuntaka who has given us a full and significant exposition of the concept of Sāhitya He himself says that though people have been using the word Sāhitya for a long time, no writer ever systematically thought out its full significance and expounded it in any treatise. Kuntaka rightly takes credit for having done this work

"यदिदं साहित्यं नाम, तदेतावति निःसीमनि समयाध्वनि साहित्यशब्दमात्रेण प्रसिद्धम् । न पुनरेतस्य कविकर्मकौशलकाष्ठाधिरूढिरमणीयस्य अद्यापि कश्चिदपि विपश्चिद् अयमस्य परमार्थ इति मनाङ्मात्रमपि विचारपदमवतीर्णः । तदद्य सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणां सत्कविवचसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयषट्चरणगोचरतां नीयते ।"

Sāhitya literally means the relation between word and sense. 'सहितयोर्भाव. साहित्यम्। Kuntaka, p. 27. 'सहितौ सहितभावेन साहित्येन अवस्थितौ' *Ibid.*, *p.* 10.

This relation is eternal and there is no language without it, i.e., without the word and sense being united together as the expressing and the expressed (*Vācaka* and *Vācya*). This Vācyavācaka sambandha comprehends the consideration of the structure and varieties of the Vācaka, the Pada, of the syntactic import of a succession of words in a Vācya and of the logicality of the idea, i.e., Pada, Vākya and Pramāna These are present in all kinds of expression and form the original meaning of Sāhitya

शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा ।
सहिताविति तावेव किमपूर्वं विधीयते ॥

This original Sāhitya which is निसर्गसिद्धशब्दार्थसम्बन्ध becomes Sāhitya of a superior kind by the operation of the poet's genius or Kavi-vyāpāra It is this superior Sāhitya that is discussed in Poetics It is the magical quality pertaining to the words and ideas coming from a poet which makes ordinary utterance with Pada, Vākya and Pramāna into Poetry It is not present in either Śāstra or the ordinary utterances of the world but is seen in Poetry only. It is Pada-vākya-pramāna-atirikta It is not the Sāmānya but is the Viśiṣṭa Sāhitya

"ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वाद् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।" *V J.* p 10

Kuntaka defines this Sāhitya as the quality of Śabda and Artha vying with each other in the suggestion of Rasa, or, to put it generally in enhancing the beauty of Poetry He gives this Sāhitya as applying to all the ele-

ments in Poetry; it is something like Aucitya First of all kinds of Sāhitya comes the Sāhitya of Śabda and Artha, their mutual commensurateness.

समसर्वगुणौ सन्तौ सुहृदाविव सङ्गतौ ।
परस्परस्य शोभायै शब्दार्थौ भवतो यथा ॥ *V J* p 11

There must be beautiful expression as well as beautiful idea The question of whether form or content is important in Poetry does not arise Mere idea or emotion is the subject of psychology As long as Poetry is *expression*, the form is unquestionably important It has to contain also an Artha that is equally charming This is the first kind of Sāhitya of Kuntaka He takes Śabda as a whole meaning expression and Artha as a whole meaning the sense He examines some verses and points out the presence or absence of this commensurateness between the expression and the expressed. Inadequate expression and expression devoid of idea are both bad Beautiful expression without beautiful idea and a beautiful idea not couched in an equally beautiful expression are both bad The fault on the one side affects the other also

'द्वयोरप्येतयोरुदाहरणयो प्राधान्येन प्रत्येक एकतरस्य साहित्यविरहो व्याख्यात । परमार्थत. पुनः उभयोरपि एकतरस्य साहित्यविरह· अन्यतरस्यापि पर्यवस्यति । तथा च अर्थ. समर्थवाचक-असद्भावे स्वात्मना स्फुरन्नपि **मृतकल्प** एव अवतिष्ठते । शब्दोऽपि वाक्योपयोगिवाच्यासम्भवे वाच्यान्तर- *V J*. p 14
वाचकस्सन् वाक्यस्य **व्याधिभूतः** प्रतिभातीत्यलमतिप्रसङ्गेन ।"

Idea insufficiently expressed is 'dead' and expression without idea or ex- pressing something other than the intended idea is 'disease'—Mṛtakalpa and Vyādhibhūta *Thus, the first Sāhitya is the complete harmony and commensurateness between expression and expressed, form and content*

The second Sāhitya is that between one word and another in the expression and between one idea and another in the expressed

सहितावित्यत्रापि यथायुक्ति स्वजातीयापेक्षया शब्दस्य शब्दान्तरेण, वाच्यस्य वाच्यान्तरेण च साहित्यम्, परस्परस्पर्धित्वलक्षणमेव विवक्षितम् ।" *V J* p 12

The first Sāhitya takes Śabda and Artha as a whole meaning expression and expressed while the second Sāhitya emphasises that in the expression itself the several units, namely the Padas, must have mutual Sāhitya and that similarly, the various Artha-units, in the expressed **This Sāhitya is defined at length in Kārikas 16-17 and the Vṛtti thereon**

"साहित्यमनयो शोभाशालिता प्रति काप्यसौ ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ *V J*. I, 17

सहितयोर्भाव साहित्यम् । अनयो· शब्दार्थयो या काप्यलौकिकी चेतनचमत्कारकारितायाः कारणम् अवस्थिति·, विचित्रैव विन्यासभङ्गी। कीदृशी अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया । यस्या द्वयो. एकतरस्यापि न्यूनत्व निकर्षो न विद्यते, नाप्यतिरिक्तत्वमुत्कर्षो वा अस्तीत्यर्थ· । ननु च तथाविधं साम्य द्वयोरुपहतयोरपि सभवति इत्याह—शोभाशालिता प्रति । शोभा सौन्दर्यमुच्यते । तया शालते श्लाघ्यते य , स शोभाशाली, तस्य भाव शोभाशालिता, तां प्रति सौन्दर्यश्लाघिता प्रतीत्यर्थ· । सैव च सहृदयाह्लादकारिता । तस्या स्पर्धित्वेन यासाववस्थिति **परस्परसाम्यसुभगम्** अवस्थान सा

साहित्यमुच्यते। तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाक्ये काव्यलक्षणस्य परिसमाप्तत्वादिति प्रतिपादितमेव ॥" *V. J.* p. 27.

Word and sense must be so set that neither of them is dull ; they are to be of the same power ; they are to be so set that they mutually vie in enhancing the beauty of the poem. The expression and the expressed are to be neither more nor less than the other but must be most precise and equally powerful In the matter of promoting the Rasa and the Camatkāra of the Sahṛdaya each should emulate the other. This is the first Sāhitya Similarly one word should vie with another and one idea with another. This is what Kuntaka means by defining Sāhitya as Paraspara-spardhā of Śabda and Artha He compares the sympathetic co-operation between the two to the understanding between two friends—सुहृदाविव सङ्गतौ[1]

तस्मादेनयोः शब्दार्थयोः यथास्वं यस्यां स्वसंपत्सामग्रीसमुदायः सहृदयहृदयाह्लादकारी परस्परस्पर्धया परिस्फुरति, सा काचिदेव वाक्यविन्यासम्पत् साहित्यव्यपदेशभाग्भवति। *V. J.* I. p. 27.

The Sāhitya between one word and another which is one part of Kuntaka's second Sāhitya can also be described in his simile of two intimate friends The Vaiṣṇavite writer, Parāśarabhaṭṭa, (*c* 1123—1151 A D.) speaks of this Sāhitya between one word and another in a composition in another telling simile in a verse of his He compares the beautiful way in which words in a good composition help each other and together help the main idea commonly, to the best brotherly feeling, Saubhrātra

अनाघ्रातास्वव बहुगुणपरीणाहि मनसा
दुहान सौहार्दं परिचितमिवाथापि गहनम् ।
पदानां सौभ्रात्राद् अनिमिषनिषेव्यं श्रवणयोः
त्वमेव श्रीमंह्य बहु सुखरय वाणीविलसितम् ॥ *Śrīguṇaratnakośa* Śl 8.

Thirdly, Kuntaka speaks of this Sāhitya with reference to other elements in expression like Mārga or Rīti, Vṛtti, Guṇa, Alaṃkāra and Vakratā in general. Every part or aspect of expression has to vie with the other towards enhancing the beauty of the poem.

किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् । कीदृशम्? वक्रताविचित्रगुणालङ्कारसम्पदां परस्परस्पर्धाधिरोहः।" *V J.* p. 10.

"मार्गानुगुण्यसुभगो माधुर्यादिगुणोदयः ।
अलङ्करणविन्यासः वक्रतातिशयान्वितः ॥
वृत्त्यौचित्यमनोहारि रसानां परिपोषणम् ।
स्पर्धया विद्यते यत्र यथास्वमुभयोरपि ॥
सा काप्यवस्थितिः तद्विदानन्दस्पन्दसुन्दरा ।
पदादिवाक्परिस्पन्दसारः साहित्यमुच्यते ॥" *V. J* p 28

1 Kuntaka adds that Śabda and Artha should be such as to beautify each other, they must be for each other's beauty—परस्परस्य शोभायै. To adopt Kālidāsa's words, they are equally so beautiful, that between the two, it is difficult to decide which is the beautifier and which, the beautified.

अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः। *K S* I

Thus Kuntaka's conception of Sāhitya in general is that the expression (*Vācaka śabda*) and the expressed (*Vācya artha*), as also the several units in either part of Poetry, must be set in a glorious race, competing with each other in making the poem beautiful This notion of Sāhitya has to base itself on the beauty of the poem or the relish of the Sahṛdaya as the test, according to Kuntaka In this respect the concept means the appropriateness and power of the Vācyavācaka in suggesting the Rasa For, Rasa, Kuntaka accepts as supreme. Therefore, this conception of Sāhitya generally likens it to the other concept of Aucitya which also figures very much in Kuntaka Criticising the introduction of Śabdālamkāras with special effort, Kuntaka says that this would result in the loss of Aucitya and through that would mean an over-emphasis on Śabda-saundarya and a loss of Sāhitya

"व्यसनितया प्रयत्नविरचने हि प्रस्तुतौचित्यपरिहाणे· वाच्यवाचकयो. परस्परस्पर्धित्वलक्षण-साहित्यविरहः पर्यवस्यति।" *V J* II p 84

Kuntaka has thus brilliantly expounded the concept of Sāhitya as a great principle in Poetry, as the greatest perfection in expression a poet should attain, namely, the harmony between the expression and the expressed When Rājaśekhara slightly explained Sāhitya as the proper equipoise between Śabda and Artha—"शब्दार्थयो यथावत्सहभावेन विद्या साहित्यविद्या "—p 5, we must understand him as having had in his mind ideas similar to what Kuntaka has expressed The word Sāhitya is derived from *Sahita*, united Another explanation can be given bringing out this same significance, namely, the equipoise between Śabda and Artha, the harmony of Kuntaka The word Sahita contains the affix '*Sa*' standing to denote 'Samam' (समम्) 'equally' —and the main word is the past passive participle of '*Dhā*', to put, place or set Thus 'Sahita' means equipoised word and idea[1]

A comparison of Kuntaka's exposition of Sāhitya with that of Bhoja reveals interesting points Firstly, Bhoja and Kuntaka start with the same definition of Bhāmaha शब्दार्थौ सहितौ काव्यम्। The difference is, Kuntaka em- ... Artha resembling Aucitya. Be- ... ove all Vakrokti ... (that Śabda and ... nd Artha having Artha united, are Kāvya), the Vakrokti in which the ... Sāhitya, must be set वक्रकविव्यापारशालिनि। बन्धे व्यवस्थितौ। *V J* I 7

Thus, though all the varieties of Vakrokti also as forming aspects of expression have to observe Sāhitya, they are not included in Sāhitya Therefore

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1 The author of the Sanskrit introduction to the Nirnaya Sāgar Edn of the *Sāhitya Darpana* suggests another derivation for the word Sāhitya He says that the 'Sahabhāva' means that Poetry has in it all the eighteen Vidyāsthānas. And he quotes the verse of Bharata and Bhāmaha containing that idea—*Na sa śabdō na tad vācyam* etc

All qualities of precision, powerfulness, clarity, and such others are comprehended in this weighing of word with idea Its breach brings in a train of flaws—verbiage or Vṛthā pallava, Apuṣṭārtha, Neyārtha, the Avakara of Mahima Bhaṭṭa and so on When we have too much of words we have Avakara, Pādapūrana, Aprayojaka, etc When we have inadequate expression we have the Doṣa, Neyārtha, by which Prasāda and Arthavyakti are lost This is perhaps the greatest quality of poetic expression, the peak of perfection of poetic art as Kuntaka says—कविकर्मकौशलकाष्ठाधिरूढि । *V J* p 26 This quality is variously called, descriptively and metaphorically Kuntaka calls it Sāhitya, Anyūna-anatiriktatva or Paraspara-spardhā between Śabda and Artha The Śabda and Artha having this quality are compared by him to two friends united in some glorious task Parāśara Bhaṭṭa calls them 'brothers' with the best Saubhrātra feeling Bhoja calls the same as Śabda-artha-sammitatva and gives the imagery of the poet weighing Śabda and Artha in the scales of a balance A greater comparison comes from Kālidāsa himself, who gives the simile of the ideal prime divine couple Pārvatī and Parameśvara, the prototype of Man and Woman, in *Raghuvaṁśa*, I 1. The Sāhitya or Samparka between Śabda (Vāk) and Artha is compared by Kālidāsa to that between Pārvatī and Parameśvara or to the ideal Sāhitya laid down by the Smṛtis between wife and husband There is no question of inferiority or superiority between the two Their marriage is sacred and they enter the holy union for the service performed together to Dharma to which they are both and equally subordinate Rasa or 'beauty' of Kāvya can be likened to that Dharma and Śabda and Artha to the married couple. It is not likely that the great poet wrote the above verse merely to mean by Vāg-artha samparka the well known and eternal Śabdārtha sambandha He might have meant it also, but he powerfully suggests here the Viśiṣṭa Sāhitya or the Viśiṣṭa sambandha Similarly there is no 'Sārasya' or credit to the great poet to say that by 'Vāgartha pratipatti,' Kālidāsa prayed for the attainment of proficiency in lexicography, in words and meanings The compound is often explained by Mm Professor Kuppuswami Sastri as meaning the same as Kuntaka's Sāhitya or Spardhā between Vāk and Artha or the understanding between the two वागर्थयो परस्परप्रतिपत्ति । It is for this great quality of Poetry that Kālidāsa prays for. He describes it with the simile of the prime divine couple, Ardhanārīśvara, as Śabda and Artha fused together or wedded in perfect sympathy and harmony It is this same Sāhitya that Wilfred Meynell speaks of in the same conjugal metaphor, in his biographical note attached to a selection of the poems of Francis Thompson He says (of the particular poem, "Sister Songs") "*Sister Songs* is a poem to be read aloud, for sound and sense herein celebrate their *divine nuptials*" The same is conveyed by Kālidāsa's comparison of Poetry to Ardhanārīśvara Vidyādhara describes the Śabda and Artha in Poetry in the same metaphor

बन्धोऽर्धनारीश्वर–

श्लाघालङ्घनजाङ्घिक — *Ekāvali*

The goddess Pārvatī is Vāk or Śabda; god Parameśvara is Artha;[1] their union as Ardhanārīśvara signifies the greatest ideal of Poetry variously emphasised as Sāhitya, Sammitatva etc., by the above-noticed writers, and by Nīlakaṇṭha Dīkṣita, by the following verse:

सव्यं वपुः शब्दमयं पुरारे-
    रर्थात्मकं दक्षिणमामनन्ति।
अङ्गं जगन्मङ्गलमैश्वरं तद्
    अर्हन्ति काव्यं कथमल्पपुण्याः॥ *Sivalīlārṇava* 1. 15.

and which Kālidāsa kept before him when he wrote his immortal poetry.

वागर्थाविव संपृक्तौ
    वागर्थप्रतिपत्तये।
जगतः पितरौ वन्दे
    पार्वतीपरमेश्वरौ॥[2]

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1. "अर्थः शंभुः शिवा वाणी' इति लिङ्गपुराणम्" quoted by Viśveśvara in the *Kavīndrakarṇābharaṇa*, p. 52, K. M. GUCCHAKA 8. रुद्रोऽर्थोऽक्षरः सोमा तस्मै तस्यै नमो नमः। *Rudrahṛdayopaniṣad* Adyar Edn. of Saiva upaniṣads, 1925, p. 151.

2. Kālidāsa is charmed with this idea. He says in his *Kumāra sambhava*, VI. 79 तमर्थमिव भारत्या सुतया योक्तुमर्हसि and Mm. Prof. S. KUPPUSWAMY SASTRI loves to dwell on this passage and to speak of the birth of 'रस-स्कन्द' as a result of the union of शब्द-पार्वती and अर्थ-परमेश्वर. Since Rasa is 'अवाच्य' the poem, K.S., stops with the marriage of शब्द and अर्थ, leaving रस-स्कन्द's birth as a matter of course to be suggested.

CHAPTER IX

UKTI

'उक्तिविशेष काव्यम्'

Rājaśekhara, *Karpūramañjarī*, *Prologue*

Very intimately related to Bhoja's Alamkāra-synthesis is another synthesis of Bhoja which can be called the *Ukti*-synthesis. Besides the systems of Sāhitya and Alamkāra, there is also a system of Ukti in Bhoja's *Śr. Pra.* The history of this concept of Ukti is a very interesting study.

Ukti can be translated as poetic expression or poetic speech as distinguished from expression or speech, either of the ordinary work-a-day life or of the scientific laboratory, the scholastic class room and the philosophical text book. As we say in the Doṣa-prakaraṇa that poetic words are to be neither Grāmya or Loka-mātra prayukta, ordinary, vulgar, colourless words of our daily routine life, nor Apratīta or Śāstra-mātra-prayukta, technical and pedantic, so also we can say of poetic expression as a whole that it is in that place which is too sanctified for either the Grāmya and the Pāmara or the pure pandit and pedant. It is the very essence of speech, language beautified, a high-power communication. That poetic expression possesses this peculiar beauty or power not found in ordinary talk or writing, scientific treatises or mere historical documents can be seen by every person. That this beauty and power pertain to the *method of expression* can also be seen easily, for, poetic expression or the poetic form depends upon how a thing is said and not upon what is said. The emphasis on what is said is in ordinary talk where we are careless regarding the manner of saying, as also in mere narration of story or history, and in mere recording of scientific or philosophical truths. The same is the case with Law also where again the emphasis is not on how beautifully the thing is expressed. In the history of Sanskrit Poetics[1] it was given to the great critic, Bhaṭṭa Nāyaka to enquire into this subject and formulate the following as the difference between Poetry on the one hand and Śāstra and Ākhyāna (Veda and Narration) on the other.

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् ॥ Bhaṭṭa Nāyaka

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1 I have discussed this aspect of the question in relation to what the Western writers like ABERCROMBIE have to say on the difference between poetic and other expression in a separate paper on a comparative study of the Sanskrit Alamkāra Śāstra and Western Literary Criticism. Here I deal only with the ideals of the Sanskrit writers on this subject.

"शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहासेऽर्थं) निष्ठता। अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते॥ *Agni Purāṇa*, 357 2-3.

The Veda is Śabda pradhāna ; the Purāṇa, Artha pradhāna ; Kāvya or poetry makes both Śabda and Artha apradhāna, unimportant, and makes Vyāpāra, the most important. The Vyāpāra of Bhaṭṭa Nāyaka is the poet's peculiarly beautiful expression, embellished with Guṇa and Alaṁkāra, capable of becoming universalised and producing delight to the reader, i e, Abhidhā, Bhāvakatva and Bhojakatva.

"भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते।"

Locana, p 70.

This beauty of form or the peculiar grace in poetic expression can be called the characteristic poetic Abhidhā vyāpāra, using Abhidhā here in a wide sense. While commenting on the section on the Lakṣaṇas in Bharata, Abhinavagupta quotes in his *Abhi Bhā.* the above-quoted lines of Bhaṭṭa Nāyaka and equates the idea contained therein with Bhāmaha's conception of Vakrokti. Abhinava also quotes here Bhāmaha—*Saiṣā sarvaiva vakroktih* etc. Bhaṭṭa Nāyaka distinguished Poetry from Veda whose words cannot be changed at all; and from Ākhyāna, story or semi-historic narration in which the story or the events (Artha) alone count. But in Poetry one looks to the beautiful way in which a story is told and the words are used. The 'beautiful way of expression' is the thing. As mere expression it has to interest us. In all other expressions related to our daily life, scientific literature etc., we are interested more in the Artha The Artha is the 'Tattva' in those cases; in poetry, the manner in which the poet has said those things is the 'Tattva'. It is only an inelegant way of saying this that is contained in the following given as Udbhaṭa's observation in the *Kāvyamīmāṁsā* of Rājaśekhara :

"अस्तु नाम निःसीमा अर्थसार्थः। किन्तु द्विरूप एवासौ, विचारितसुस्थः, अविचारितरमणीयश्च। तयोः पूर्वमाश्रितानि शास्त्राणि, तदुत्तरं काव्यानि' इत्यौद्भटाः।[1] *K. M.*, p. 44

The Vastu svarūpa is comparatively less important than the Bhaṅgi Bhaṇiti, the beautiful manner of poetic expression. Says Rājaśekhara's wife, Avantisundarī .

"वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणावुक्तिवशेन काव्ये।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः॥"

and "'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी।"

K. M., p. 46.

The same idea is stressed by poet Nīlakaṇṭha Dīkṣita in a verse in the first canto of his *Śivalīlārṇava mahākāvya*

यानेव शब्दान् वयमालपामः यानेव चार्थान् वयमुल्लिखामः।
तैरेव विन्यासविशेषभव्यैः संमोहयन्ते कवयो जगन्ति॥ I. 13

1. Is this from Bhāmaha Vivaraṇa, on Bhāmaha, V, 33
'तत्र सौरस्यं काव्यानामनः तत्स्पर्शीनि ।'

This Vinyāsa viśeṣa is the secret of Bhaṭṭa Nāyaka's Vyāpāra It is what Bhāmaha calls Vakra-ukti and Rājaśekhara, Ukti

To Rājaśekhara, I think, must go the credit of making important the word Ukti We find in the list of Alaṁkāras given by Bhāmaha, Samāsa-Ukti, Atiśaya-Ukti, Svabhāva-Ukti, Viśeṣa-Ukti and Saha-Ukti, and above all Vakra-Ukti. In all these we find the Viśeṣya as Ukti qualified by different attributes. Here it is that the conception of Ukti was born Ukti as such came to mean poetic utterance and soon there was felt to be no need to qualify Ukti by the attribute of Vakra to mean poetic expression as a whole Rājaśekhara, while describing the Kāvya Puruṣa, says that his speech is rich in Ukti · उक्तिचणं ते वचः। *K M* p 6 All Alaṁkāras are Vakrokti to Bhāmaha but poetic expression itself is denoted by Ukti What we have now as the *Kāvya-mīmāṁsā* is only the first chapter thereof named *Kavirahasya* According to Rājaśekhara himself, his next chapter dealt with Ukti औक्तिकम् उक्तिगर्भः। It is a pity that we have lost the bulk of Rājaśekhara's treatise It must be in that chapter on Ukti that Rājaśekhara classified the various Uktis into which poetic expression could be brought Classifying poets, he says on p 27 (1 5) that there is a class of poets called Ukti-Kavis and on p 28 he illustrates his Ukti-Kavi thus

उक्तिकविः—

'उदरमिदमनिन्द्यं मानिनीश्वासलाव्य
स्तनतटपरिणाहो दोर्लतालेह्यसीमा।
स्फुरति च वदनेन्दुः दृक्प्रणालीनिपेय
तदिह सुदति कल्या केल्यो यौवनस्य॥'

This is an intensely animated description full of specially graceful expressions teeming with the Samādhi guṇa This is Ukti in a restricted sense Another instance of Ukti in a restricted sense is found in what Rājaśekhara calls Śāstra-Ukti—सेयं शास्त्रोक्तिः (p 3) regarding the verse द्वा सुपर्णा सयुजा etc. In another context also Ukti in a restricted sense is mentioned by Rājaśekhara.

"या शब्दग्रामम्, अर्थसार्थम्, अलङ्कारतन्त्रम्, उक्तिमार्गम्, अन्यदपि तथाविधमधिहृदयं प्रतिभासयति, सा प्रतिभा।" p 11, *K M*

From this restricted sense, the larger concept of Ukti developed even as the concept of Vakrokti Ukti in a general sense emphasising the beauty peculiar to Poetry as distinguished from other writings is found used by Rājaśekhara himself in a verse in the Prologue to his *Karpūramañjarī*

अर्थविशेषाः त एव शब्दास्त एव परिणमन्तोऽपि।
उक्तिविशेषः काव्यं भाषा या भवतु सा भवतु॥

Neither is the idea (Artha) the point, nor the mere word (Śabda) but the manner of expressing that idea in words, Ukti-viśeṣa, is the thing which makes for Poetry This verse and that of Nīlakaṇṭha Dīkṣita quoted above correspond exactly. Abhinavagupta, while elucidating Bharata's concept of Lakṣaṇa in his *Abhi Bhā* equates Bhāmaha's Vakrokti with Bhaṭṭa Nāyaka's Vyāpāra

and these with the concepts of Bandha, Gumpha, Bhaṇiti, and lastly Lakṣaṇa. (See p 65, Vol. VI, *J.O R* Madras, my article on Lakṣaṇa). To these concepts meaning the peculiar poet's expression, the concept of Ukti gets equated.

The word Ukti occurs in Bhoja both as a Guṇa and as an Alaṁkāra. The Guna of Ukti has two varieties, one of the Śabda, the other of the Artha. The Śabdaguna Ukti is defined by Bhoja as a graceful turn of expression— Viśiṣṭa bhaṇiti.

विशिष्टा भणितिर्या स्याद् उक्तिं तां कवयो विदुः । *S K. A.* I. p 60.

In his Vṛtti and comments on the verse illustrating this Śabda-Ukti Bhoja uses the phrase Ukti Bhaṅgi. One asks another about somebody's welfare and instead of saying straight whether she is well or ill, the other person says 'she lives', and the whole verse delicately portrays the lady's pitiable plight. That mode of expression powerfully suggests her suffering, describing her as simply living, Jivita-mātra-śeṣā. This is the excellence of expression, Ukti guna, and it is a mode of expression as a whole, a mode that is characteristic of poetry as such. Not altogether different from this Śabda-guṇa of Ukti is Bhoja's Artha guna of that same name. The beauty is achieved more by words, comparatively speaking, in the Śabda guna whereas, in the Artha guṇa of Ukti, the idea is given in subtle turns and shades and is expressed or suggested by peculiarly graceful elaborations.

उक्तिर्नाम यदि स्वार्थो भङ्ग्या भव्योऽभिधीयते ।

अत्र अभीष्टस्य नायकनायिकासंगमस्य भङ्ग्या भणनमुक्तिः । *S. K. Ā.* I. p. 73.

Between Viśiṣṭā Bhaniti or Ukti Bhaṅgi and Bhangyā bhanana, there is no fundamental difference. These two classes of Ukti are not mere Guṇas appearing in a part of a specific piece of poetry but constitute the distinguishing mark of poetic expression itself

Besides these two kinds of Ukti of Śabda and of Artha, which is a Guṇa, Bhoja recognises a Śabda-Alaṁkāra called Ukti. It is defined in *S.K.Ā.* II, 42 (p. 146) and is held as the several kinds of expression named by Bhoja in the following manner :—Vidhi-Ukti, Niṣedha-Ukti, Adhikāra-Ukti, Vikalpa-Ukti, Niyama-Ukti and Parisankhyā-Ukti. Under his Śabda-Alaṁkāra called *Chāyā* also Bhoja gives a set of Uktis : Loka-Ukti, Cheka-Ukti, Arbhaka-Ukti, Unmatta-Ukti, Poṭā-Ukti and Matta-Ukti. Keśava, in I. 2 of his *Alaṁkāra-śekhara*, makes Bhoja's Chāyā his Ukti, and classifies this Ukti into the Uktis of Loka, Cheka, Arbhaka and Unmatta. This Ukti which Keśava derives from both the Śabdālaṁkāras of Bhoja, Ukti and Chāyā, is constituted by Keśava as one of three 'Bahiraṅgas', external parts, of poetic expression. He says at the end of I. 2 that of this and of how these are to be related to Rasa, he has spoken at length in his other Alaṁkāra treatise named *Alaṁkāra-sarvasva* which unfortunately is not available to us now. Perhaps it is Rājaśekhara who described Ukti as a 'Bahiraṅga' along with Rīti and Keśava might have followed him. It has been pointed out in the notes to the Gaek. Edn. of the *K M.* of Rājaśekhara that a quotation from

the lost Alamkāra section of the *K M* is quoted in this Keśava's work, *A. Śekhara*. I have spoken of this elsewhere, in the section on Alamkāra, in this thesis.

The meaning of the term Ukti in both the Śabdālamkāras of Chāyā and Ukti is very narrow; but both the Śabda and the Artha Guṇas of Ukti, though Bhoja restricts their meaning by some sort of definition, show how the term means the poetic mode of expression in general, Viśiṣṭā Bhaṇiti and Bhaṅgyā Abhidhāna Ratneśvara's comments make thus clear. Under the Śabdaguṇa Ukti, he says

"लोकोत्तराः सन्ति हि भणितिप्रकारा (,) लोकप्रसिद्धाः (श्च)। यथा, गुमोऽसीति प्रश्ने गृहे देवकुले चेत्यादि। एतत्प्रसिद्धिव्यतिक्रमेण तु या काचित् कविप्रतिभया भणितिराकृष्यते, सा भवति लोकोत्तरा। तथा च प्रतिभाकृष्टतया चमत्कारित्वाद् गुणत्वम्। अत एव कवय इत्याह। कविसहृदयानामेव तादृशोक्तिपरिचयसंभवात्।" p 60

Under the Arthaguṇa Ukti, he says.

"स्वीयोऽभीष्टोऽर्थः, स्वार्थः; तस्य साक्षादप्रतिपादनमनुचितमपि अर्थान्तरभङ्गिभिः प्रतिपादनमर्थगुण.।"

Expressing in a manner uncommon in ordinary talk, expressing not straightly and baldly but imaginatively, giving a turn to the expression, giving the idea a hiding and revelation through deft suggestion—these constitute Ukti and thus it is clear that the Ukti Guna of Bhoja rises above itself and means poetic expression in general

Bhoja does mean that Ukti refers comprehensively to poetic utterance He agrees with Rājaśekhara who says 'Ukti viśeṣah kāvyam' and restates Bhaṭṭa Nāyaka that while Śāstra is Śabda Pradhāna and Itihāsa, Artha Pradhāna, *Kāvya is Ukti Pradhāna* This, Bhoja clearly says in his description of his Śabdālamkāra called Adhyeya, where Bhoja distinguishes Kāvya, Śāstra and Itihāsa He says (*S K A*. p 260)

"तदिदम् उक्तिप्राधान्यात् काव्यमित्युच्यते।" "शब्दस्य प्राधान्यमिति शासनात् शास्त्रमिदम्" "अतीतार्थप्राधान्याद् इतिहास।"

In the same context Bhoja says more briefly in the *Śr Pra* (Vol II, p 285):

"तेषु उक्तिप्रधानं काव्यम्।" "—शब्दप्रधानं शास्त्रम्।" "अर्थप्रधान इतिहासः।"

Earlier also while dealing with Vivakṣā, Bhoja says in the *Śr Pra*

"तत्र शब्दप्रधानमपौरुषेयं, मन्त्रो ब्राह्मणं च। + + अर्थप्रधानमार्षः, स्मृतिरितिहासश्च। (उभय) प्रधानं पौरुषेयं च।"

remarks which closely correspond to what Bhaṭṭa Nāyaka has said

In another place, in chapter xi of the *Śr Pra*, Bhoja synthesises the whole realm of poetic expression in the concept of Ukti, in an attempt which achieves at the same time another synthesis in Alamkāra In a separate paper on Svabhāvokti (*Indian Culture*, V, pp 147-165) and in the section on the Svabhāvokti according to Bhoja in this thesis also, I have gone into the ques-

tion in great detail and here I briefly cover the ground. Bhāmaha had an Alaṁkāra-synthesis namely Vakrokti Poetry had something strangely beautiful and it was diagnosed as Vakrokti. Within this Vakrokti Bhāmaha had figures like Upamā and Rūpaka, Rasas, and Natural Description : Alaṁkāra, Rasavad Alaṁkāra and Svabhāvokti. I am of opinion that Bhāmaha did recognise Svabhāvokti as an Alaṁkāra ; but he differed from Daṇḍin in this point : Even though a given instance of natural description is devoid of that amount of Alaṁkāra as is seen in other turns of ideas and expression found in other Alaṁkāras, it is all the same Alaṁkāra since even this natural description has a special charm born of the poet's genius and, in an unmistakable degree differs from ordinary bald non-literary utterance. Rasas are considered Alaṁkāras because they also go to beautify expression only. This is the stage in Bhāmaha Daṇḍin represents the next. Daṇḍin realises that Svabhāvokti cannot be strictly included in Vakrokti, for, in it, Vakratva or 'out-of-the-way-ness' is least. So he divides Kāvya-Ukti into the two Uktis of Svabhāva Ukti and Vakra-Ukti

भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम् ।

He however retains expressions dominated by Rasa—Rasavad Vacaḥ—under expressions beautified by Alaṁkāra, the Rasavad alaṁkāra. He follows Bhāmaha but amplifies by treating of all the eight Rasas in Rasavad alaṁkāra. Daṇḍin however is aware of a strange superiority in expressions dominated by Bhāvas and Rasas ; he sees that the three cases of Preyas, Rasavat and Ūrjasvi Alaṁkāras are superior Alaṁkāras as compared to other Vakroktis Hence he says—युक्तोत्कर्षं च तत् त्रयम् ।—II 275

Bhoja takes the suggestion contained here in Daṇḍin's remark युक्तोत्कर्षं च तत् त्रयम् । and makes a logical analysis of poetic expression into three departments, Natural Description of objects, Figurative Description and Delineation of Emotion : Svabhāva-Ukti, Vakra-Ukti and Rasa-Ukti All these three are kinds of Ukti and Bhoja means by Ukti 'poetic expression' which he calls by the name Alaṁkāra also. For, to Bhoja, Guṇas and Rasas also are Alaṁkāras ; thus Ukti means Alaṁkāra, the beautiful poetic expression as a whole.

Kāvya = Ukti = Alaṁkāra
|
Vakrokti
(Svabhāva, Vakra, and Rasa Uktis) } Bhāmaha.
|
Svabhāvokti | Vakrokti (Vakra and Rasa Uktis) } Daṇḍin.
|
Svabhāva Ukti | Vakra Ukti | Rasa Ukti | Bhoja

Says Bhoja in Chapter XI of his *Śr. Pra* .

"त्रिविधः खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।"

In Chapter V of his *S K Ā* also, Bhoja says

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ —V 8

It was noted above how it was Ukti or Bhangi Bhaniti that distinguished poetic utterance from other utterances The equation of Ukti with such concepts as Vakrokti, Alamkāra and Nāyaka's Vyāpāra was also made The observation of Rājaśekhara, 'Ukti viśeṣah kāvyam' was taken as defining Poetry on the basis of this conception of Ukti It was interpreted as the peculiar poetic manner of expression and as the most important factor and mark in Poetry as compared to the elements of Śabda and Artha, both of which are subordinate to it It was shown how this definition was similar to Nāyaka's definition based on Vyāpāra prādhānya

The observation of Bhatta Nāyaka is re-stated by Mahima Bhatta with a change. Mahima Bhatta holds that Poetry is utterance in which neither Śabda alone nor Artha alone is important but both together He says that Kāvya is Ubhaya pradhāna instead of saying like Nāyaka that Kāvya is Vyāpāra-pradhāna and Ubhaya-*apradhāna* He says

"त्रिविधं हि शास्त्रम्, शब्दप्रधानम्, अर्थप्रधानम्, उभयप्रधानं चेति । तत्र शब्दप्रधानं वेदादि, अध्ययनादेव अभ्युदयश्रवणात्, मनागपि पाठविपर्यासे प्रत्यवायश्रवणाच्च । अर्थप्रधानमितिहासपुराणादि, तस्य अर्थवादमात्ररूपत्वात् । **उभयप्रधानं** सर्गबन्धादिकाव्यम्, तस्य रसात्मकत्वात्, रसस्य च उभयौचित्येन परिपोषदर्शनात् । काव्यस्यापि शास्त्रत्वं प्रतिपादितमेव ।"

V V III, p 122 T S S See also I p 20

Bhoja must be said to follow Mahima Bhatta's modified statement of Bhatta Nāyaka's distinction between Kāvya on the one hand and Śāstra and Ākhyāna on the other For, as has been noted above in the text quoted from chapter VII of the *Śr Pra* Bhoja also does not say that in Poetry both Śabda and Artha are subordinated (made Apradhāna or Guna) to something else but says that in Poetry both are Pradhāna

"तत्र शब्दप्रधानमपौरुषेय × × × अर्थप्रधानमार्षं × × × (उभय) प्रधानं पौरुषेयम् ।"
Vol. II, p 18

The charm of a poet's verses is lost when their words are changed and ideas modified Thus it is that Poetry is Ubhaya-pradhāna This is called by another as maturity of expression—Kāvya Pāka—when the poet has written such lines that even a slight change spoils the effect Says Rājaśekhara :

पदनिवेशनिष्कम्पता पाकः इत्याचार्याः । तदाहुः—
'आवापोद्धरणे तावद् यावद्दोलायते मनः ।
पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥'

इति वामनीयाः । × × × × पदानां परिवृत्तिवैमुख्य पाकः ' इति वामनीयाः । तदाहुः—

'यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।
तं शब्दन्यायनिष्णाताः शब्दपाकं प्रचक्षते ॥' (Vāmana, I. 3)."

K. M, p. 20

In this Kāvya Pāka which means the 'unchangeability' of the words in Kāvya, is emphasised the same idea as is contained in Mahima Bhaṭṭa's and Bhoja's remark that Poetry is Ubhaya-pradhāna

This maturity of Ukti or poetic expression—Kāvya Pāka or Ukti Pāka—is given by Bhoja as a Guṇa called Prauḍhi of Śabda and Artha immediately after the Guṇa, Ukti.

That we are justified in finding such an Ukti-synthesis or a system of thought called Ukti in Bhoja can be granted when one sees what Bahurūpamiśra, a latter-day commentator on the *Daśarūpaka,* who reproduces many ideas from Bhoja's *Śr. Pra.*, has to say. Bahurūpa chooses the word 'Sūkti' instead of 'Ukti' and shows Bhoja's three-fold classification of it and relates to this viewpoint, as we have ourselves done above, the Abhidhā-prādhānya of Poetry of Nāyaka and the Vakrokti-idea of Poetry of Bhāmaha. It is a pity that the text of Bahurūpa's *Daśarūpaka vyākhyā* in two volumes in the Madras Govt. Oriental MSS Library comes to an abrupt end here. Bahurūpa says:

"केचित् शोभाकरत्व-अविशेषात् रसगुणयोरलङ्कारत्व मन्यन्ते । तन्मते त्रिविधा सूक्तिः स्वभावोक्तिः, वक्रोक्तिः, रसोक्तिरिति । तत्र गुणप्राधान्ये स्वभावोक्तिः, उपमारूपकाद्यलङ्कारप्राधान्ये वक्रोक्तिः; विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः । अतः शब्देन अर्थप्रतिपादनं भूषयितुं यत् कविना उपात्तं (यत्ते, तत्सर्वम् अलङ्कारः) । अत एव भट्टनायकेन अभिधाव्यापारः (काव्ये प्रधानमित्युक्तम्) ।

(शब्द) प्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे (व्यापारप्राधान्ये) काव्यमेव तत् ॥

भामहेनापि– 'सैषा सर्वैव (वक्रोक्तिरनयार्थो) विभाव्यते ।' . ...
.|" pp. 107-8, Mad. Ms. Bahurūpamiśra's *D R. Vyā.* I. 3.41.

APPENDIX

(1) The *Agni Purāṇa,* in 337|2-3, states Bhaṭṭa Nāyaka's remark on the difference between Kāvya, and Śastra and Itihāsa thus ·

शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहासेऽर्थं) निष्ठता ।
अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते ॥

(2) Commenting on Daṇḍin II, 13, that in Śāstras it is all one statement of things as they are—Svabhāva ākhyāna—and that in Poetry also there are a few cases of this Svabhāva ākhyāna—

शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् ।

The *Hṛdayaṁgamā* points out that Śāstras are Tattva Pradhāna or concerned with truthful statement of facts and things as they are; but Poetry is *Varnanā Pradhāna*; Poetry emphasises the mode of giving the thing, 'description' or 'expression' as such

"शास्त्रेषु धर्माधर्मादिशास्त्रेषु अनृतवचनाभावात् अस्यैव स्वभावालङ्कारस्य साम्राज्य संपत्तिर्भवति। **काव्येषु वर्णनाप्राधान्याद्** असत्यवचनं कल्पितमपि च अस्ति।"

K Ā., p 64, Mad Edn

(3) Vidyādhara thus explains Bhaṭṭa Nāyaka's remark in his *Ekāvalī*.

शब्दप्रधान वेदस्य प्रभुसमितमुच्यते।
ईषत्पाठान्यथापाठे प्रत्यवायस्य दर्शनात्॥

इतिहासादिक शास्त्र मित्रसमितमुच्यते।
अस्यार्थवादरूपत्वात् कथ्यतेऽर्थप्रधानता॥

ध्वनिप्रधानं काव्य तु कान्तासमितमीरितम्।
शब्दार्थौ गुणतां नीत्वा व्यञ्जनप्रवण यत॥ I 4-6

As a follower of Ānanda and Abhinavagupta, Vidyādhara has interpreted the Vyāpāra as Dhvani, following Abhinavagupta's observation to that effect in the *Locana.*

"तेन यदाह भट्टनायक 'शब्दप्राधान्य + काव्यधीर्भवेत्।' इति तदपास्तम्। **व्यापारो हि यदि ध्वननात्मा रसनास्वभावः**, तन्न अपूर्वमुक्तम्।" *Locana*, p 27

CHAPTER X

BHOJA AND VAKROKTI

'वक्रोक्तिरेव काव्यानां परा भूषेति भामहः ।'

Bhoja : *Śr Pra.* Ch. XI.

The history of the concept of Vakrokti must be older than Bhāmaha and Daṇḍin, for, we find it used with settled connotation in the works of both writers. It is needless to point out here the very well-known passages on Vakrokti in Bhāmaha To him, Vakrokti means Alamkāra

वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते । V. 66.

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते । I. 30

In his description of the Atiśayokti Alamkāra (II, 85) he has used the word Vakrokti as a synonym of Alamkāra. Therefore according to Bhāmaha, the whole realm of poetic expression is permeated with Vakrokti, striking, deviating expression In II, 86-87, Bhāmaha refutes Hetu, Sūkṣma and Leśa, that they do not deserve to be called Alaṁkāra because, in them, the expression as a whole has no Vakrokti in it.

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः । II, 86

This Vakrokti is the one requisite and it distinguishes poetic expression as such. In its absence, Bhāmaha says, we have no Kāvya, but only insipid narration, speech or mere news called Vārtā

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः ।

इत्येवमादि किं काव्यं ?—वार्तामेनां प्रचक्षते ॥ II, 87.

Therefore the distinction in Bhāmaha is between ordinary and poetic expression, Vārtā and Vakrokti This point as well as another that Bhāmaha does accept Svabhāvokti as an Alaṁkāra has been elaborately explained by me in my paper on Svabhāvokti (*Indian Culture*, V, pp. 147-165). None can deny that 'natural description' or Svabhāvokti is a striking and powerful portraiture, and as such, differs from mere report of news or ordinary dull speech. Mammaṭa points out that it is this amount of strikingness and effect in Svabhāvokti that we take as Vaicitrya and count it as an Alaṁkāra. Even the opponent of Svabhāvokti as an Alamkāra, Kuntaka, who refuses to consider it as an Alaṁkāra on the plea that Vastu svabhāva is not Alamkāra but is Alaṁkārya,—even he accepts that instances of graceful and effective pen-pictures of Nature, men, and things as they are found, constitute Vastu Vakratā (III Unmeṣa) It is by virtue of this element of Vakratā in it that Bhāmaha also considers it as one of the Alaṁkāras coming under Vakrokti. It is not unreasonable to hold Svabhāvokti also as an Alaṁkāra and Vakrokti.

when one can accept delineation of Rasa as a Vakrokti-variety called Rasavat. Bhāmaha, thus, has one universe of Vakrokti, falling into three departments, the description of things as they are (अर्थस्य तद्वस्थत्व,—स्वभावोक्ति) more definitely deviating striking expression deserving the name Vakrokti to the greatest degree, Rūpaka, etc., and thirdly, delineation of Rasa, Rasavad Alamkāra

In Dandin, there appears a clearer analysis Svabhāvokti no doubt involves strikingness, but strikingness is least in it It is almost the starting point for further Alamkāra or Vakrokti So it is that Dandin separates it and calls it the first Alamkāra, *Ādyā Alamkṛtih* He classifies poetic expression into Vakrokti and Svabhāvokti, description of things as they are and figurative description The cases of Rasa-delineation, Dandin still keeps like Bhāmaha within Vakrokti

The third stage is reached in Bhoja who makes a further analysis of poetic expression Elsewhere, in the sections on Ukti, Alamkāra and Svabhāvokti I have spoken of this subject Bhoja takes the suggestion direct- important
Ūrjasvi as
Rasas, are
Vakrokti, Dandin realised that they, as related to ... of a special nature and of greater appeal Hence it is that he said of them that they were superior युक्तोत्कर्षं च तत् त्रयम् । Bhoja includes Preyas and Ūrjasvi under Rasavat He constitutes a class called Rasavad Alamkāra which is the delineation of Rasas and Bhāvas, and he separates it from other kinds of Vakrokti This is a better treatment, for, delineation of Rasa has greater affinities with Svabhāvokti than with Vakrokti As Jayaratha on Ruyyaka and Ruyyaka himself also point out, the Sahṛdaya has a Samvāda in Poetry and it is of two kinds Citta Samvāda and Vastu Samvāda. The former refers to delineation of Rasa and Bhāva, and the latter, to descriptions of Artha or objects Both are natural non figurative descriptions and are Rasavad-Alamkāra and Svabhāvokti Though Bhoja, following Bhāmaha, Dandin and Vāmana would call the whole realm of poetic expression Alamkāra, he would restrict the name Vakrokti to figures beginning with Upamā Improving upon both Bhāmaha and Dandin, he would separate and exclude the Rasas from it Thus he says in his *S K Ā* Chapter V: Sl 8

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।

In Chapter XI of the *Śr Pra* he says that an instance like "'धूमोऽयमग्ने' is no Alamkāra, because, the necessary Vakratā or poetic beauty is not seen in it He speaks here of Vakratā or Vakrokti as Alamkāra-sāmānya-lakṣana, Kāvya Śobhā as such

"न चैतद्वाच्य 'धूमोऽयमग्ने' इत्यादावप्यर्थान्तरन्यासः प्रसजेत् । यद्यपि धूमस्य उत्पाद्यस्य साधनसमर्थोऽग्निः, तथापि

'काव्यशोभाकरान् धर्मान् अलङ्कारान्प्रचक्षते'

इत्येतदपि सर्वालङ्कारसाधारणं लक्षणम् अनुसर्तव्यम्। अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति । तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।
श्लेषः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ॥[1]

नन्वेवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेव अलङ्कारेण? नैवम् । त्रिविधः खलु अलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्रोपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।" *Śr. Pra* Mad Ms. Vol. II. chap. XI. pp 371-2.

Thus Bhoja uses Alamkāra in the sense in which Vāmana used it in his Sūtra I. 1 2. सौन्दर्यमलङ्कार : meaning poetic beauty in general. In this same sense Bhoja uses the concept of Vakrokti also and in this respect he follows Bhāmaha. Therefore in Bhoja we find Vakrokti used in two senses, the major and the minor, the former meaning poetic expression in general and the latter, only the figures of Upamā, Rūpaka etc. In its second sense we have to trace its history as indicated above through Daṇḍin who first restricted Vakrokti to Rasas and figures like Upamā. Finally, Bhoja restricted it to the figures Upamā etc.

It is not enough if one finds in an expression the presence of the technical features of a particular Alamkāra. Besides conformity to the definition, the expression has to exhibit the primary requisite of an all-pervading beauty which alone makes the expression deserve the name of

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1. On p. 23 of his *Theories of Rasa and Dhvani*, Dr A SANKARAN takes this verse as a quotation from Daṇḍin The first line mentioning the name of Bhāmaha is absent in the printed texts of the *Kāvyādarśa.* Dr. SANKARAN feels some gap in Daṇḍin's text as it is in II. 362, which gap he says this line in Bhoja's quotation fills up.

The text as printed does not seem to have any gap, secondly, if this half verse is added to the text of Daṇḍin, the 362nd verse at the end of this chapter will have to be ended like an epic Anuṣṭubh with three feet; or, the line भिन्नं द्विधा स्वभावोक्ति. वक्रोक्तिश्चेति वाङ्मयम् must stand single. Thirdly, Vakrokti is certainly old enough for use in Dandin as in the line भिन्नं द्विधा etc; but, when one sees the history and the rise and the time of the currency of various words in the Alamkāra Śāstra, one can see that the concept under the briefer name 'Vakratā' or 'Vakratva' is very much later than even Ānanda My feeling is that, if this is a quotation by Bhoja, it is from some later writer who adapted and incorporated into his text parts of the texts of older writers, making the necessary changes. If one goes through the *Śṛ. Pra.* one comes across numerous instances of Bhoja giving verses of old writers with the necessary changes, he quotes Vāmana's Anuṣṭubh on the Vaidarbhī Rīti changing the first line The Doṣa and Guṇa sections are full of such reproductions with necessary changes from Bhāmaha, Daṇḍin and Vāmana Therefore it is extremely likely that this verse वक्रत्वमेव काव्यानां etc. is Bhoja's own. One need not be troubled by the introductory words 'तदुक्तम्' which may suggest that the verse is a quotation from another author We have instances of Bhoja quoting himself with the words 'तदुक्तम्'.

Alamkāra; for Alamkāra is a thing of beauty. Bhoja considers this beauty as Vakratva, Vakrokti and Śobhā and gives a very significant interpretation to Daṇḍin's definition of Alamkāra :

काव्यशोभाकरान् धर्मान अलङ्कारान प्रचक्षते ।

Herein lies the defence of the Alamkāra school I have spoken of this in my paper on Kriyā Kalpa and Other Names of the Alamkāra Śāstra, published in the *JOR*, Madras (Vol VIII pp 130-132) Taking the idea of Cārutva or beauty as essential from the text of Ānanda, Abhinava elaborates the idea with illustrations in his *Locana* on the third Uddyota of the *Dhvanyāloka* in the following manner .

"तथाजातीयानामिति–चारुत्वातिशयवतामित्यर्थ । सुलक्षिता इति यत् किल एषा तद्विनिर्मुक्त रूपम्, न तत् काव्ये अभ्यर्थनीयम् । उपमा हि 'यथा गौः तथा गवयः' इति । (रूपक हि) 'गौर्वाहीकः' इति । श्लेषः 'द्विर्वचने (ऽ चि' इति) तन्त्रात्मक । × × × × एवमन्यत् । न चैवमादि काव्योपयोगीति ।" *Locana*, p 210.

Appayya Dīkṣita emphasises similarly that expressions derive their life as Alamkāras by being graceful—Hṛdya Otherwise they are not Alamkāras

"सर्वोऽपि ह्यलङ्कारः कविसमयप्रसिद्ध्यनुरोधेन हृद्यतया काव्यशोभाकर एव अलङ्कारता भजते । अत 'गोसदृशो गवय.' इति नोपमा । 'गौर्वाहीक' इति न रूपकम् ।'

Citramīmāmsā p 6.

This has been pointed out by Dr S K De also in the Introduction to his edition of the *Vakrokti Jīvita* pp xlvi-lvii The truth has been realised by Bhoja and by Abhinava as the texts above quoted clearly show Hence it cannot be contended by Dr De that Sanskrit Poetics and the study of the theory of poetic figure owe this idea and its importance to Kuntaka (p xlvii *V. J.* Introduction) But it can be accepted that new importance and new enthusiasm for Vakrokti in the post-Ānanda period are due mainly to Kuntaka and his *V J* Bhoja takes up the Vakrokti from Bhāmaha and Daṇḍin, independent of any other writer and without any knowledge of Kuntaka Bhoja and Kuntaka were writing at the same time and it happens in the history and destinies of ideas and subjects, that, at different places, different scholars happen to work at the same idea The current of Vakrokti coming down from the hill of Bhāmaha had two courses There is one culmination in Bhoja and another in Kuntaka Regarding Kuntaka and how he developed the doctrine of Vakrokti or Vakratā as the life of Poetry, there is little need to devote any part of this study

Though Bhoja definitely put down Vakrokti as a general name for all figures beginning with Upamā, he retained the substance of Bhāmaha's conception of poetic expression as Alamkāra to which also Bhoja applied the name Vakrokti To avoid confusion Bhoja restricts the word Vakrokti to the minor sense of figures Upamā etc, and generally applies the name Alamkāra to the larger concept The use of the word Vakrokti in the larger sense is only rare in Bhoja Elsewhere however Bhoja uses the concept ,

and name Vakratā in the larger sense of poetic expression as such, forming the very distinguishing mark of Poetry. It seems that Bhoja turns back to concur verbally also with Bhāmaha. It is surprising how Bhoja's standpoint agrees so remarkably with that of Kuntaka We shall now examine this aspect of the question

It is in connection with Dhvani, and this again is strange and suggestive, that Bhoja talks of Vakratā. Bhoja holds Dhvani as a variety of Tātparya and also as the poetic counterpart of the prosaic factor of Tātparya. The intention of the speaker in ordinary affairs and expressions is called Tātparya whereas the same, as far as Kāvya is concerned, is called Dhvani. He says 'तात्पर्यमेव वचसि ध्वनिरेव काव्ये' and a perusal of the section on Bhoja and Dhvani will elucidate the point. Bhoja asks himself: wherefore this classification of expression into two kinds, Laukika and Śāstrīya on the one hand and poetic on the other? He speaks of Vacas,, ordinary expression, and as against it, of Kāvya. He does not say that Dhvani marks off the Kāvya, for, he considers Dhvani as part of Tātparya and as obtainable in ordinary expression also, Dhvani being only another name for Tātparya Then, what is it that Bhoja finds out as the element which distinguishes the poetic and the non-poetic expression? He says that beauty or poetic charm called Vakratā distinguishes the two. In the ordinary speech there is a blunt straightforwardness in expression and there is no regard for beautifully saying things The manner of saying things in a beautiful and embellished way is discounted and is considered as an extravagance. When, of course, one praises or abuses, he heightens or lowers and resorts to his powers of praising or damning by the power of his expression Literary expression now results

"—तात्पर्यं, यच्च काव्येषु ध्वनिरिति प्रसिद्धः । तदुक्तम्
'तात्पर्यमेव वचसि ध्वनिरेव काव्ये'

* * *

कः पुनरनयोः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः ? उच्यते—
यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Śr. Pra Vol I p 427. chap. VI.

Again at the end of his treatment of Dhvani, Bhoja says.

" कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः ! ननूक्तं पुरस्तात्—
यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Śr Pra Vol II p 42 chap VII.

This is almost a definition of Kāvya in terms of Vakratā or Vakrokti and in this respect. Bhoja would use Vakrokti or rather the name Vakratva in the sense of Bhāmaha's Vakrokti, comprehending all the three Uktis of Svabhāva, minor Vakra, and Rasa. Thus Bhoja has a major and a minor

As one of those following the ancients and as one who emphasises the expression-aspect or the form in the terms Alamkāra and Vakratā, Bhoja considers Dhvani also as an embellisher of expression; as the Guṇa called Gāmbhīrya. (Hence Dhvani is an Alamkāra; for, Bhoja holds all the Gunas as Alaṁkāras.) And Rasas also are taken as Alaṁkāra by Bhoja. Thus, Rasa, Dhvani, and everything go to make the beauty called Vakratā that is Poetry. So Bhoja will accept Dhvani and will consider it as holding a supreme position in Poetry, ध्वनिरेव काव्ये, but he will at the same time emphasise Vakratā.

BHOJA AND KUNTAKA

There are many similarities between Bhoja and Kuntaka. First of all there is agreement to a notable degree regarding the concept of Vakrokti or Vakratā considered as the life of Poetry or the very distinguishing mark of Kāvya. In Bhoja, however, there is but a verse on this Vakratā; Kuntaka works out the idea into a whole work. Kuntaka defines Poetry as Śabda and Artha in unison and set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ I. 7. *V. J.*

2 Bhoja will not deny that his Vakratā which distinguishes Kāvya from Vacas, is synonymous with Alamkāra. He classifies this Vakratā or Alamkāra into Guṇas (Svabhāvokti), Arthālamkāras (Vakrokti in a restricted sense), and Rasas (Rasokti). Kuntaka is a similar reviver of the old Alamkāra. His Vakrokti which is of six kinds is equated by him with Alamkāra He says that there are only two factors in Poetry, Alamkārya and Alamkāra; the latter is Vakrokti.

काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते । I. 2. *V. J.*

उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः ।
वक्रोक्तिरेव वैदग्ध्यभङ्गी भणितिरुच्यते ॥ I. 10 *V.J*

To Kuntaka also, therefore, Dhvani which comes under certain aspects of his Vakratā, is Alamkāra. Kuntaka says actually that Guṇas also are Alaṁkāras.

"अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वात् मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्यात् उपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु—।" —" *V. J.* p. 3.

Though Kuntaka expressly refutes at length the older view that Rasas are Alamkāras and accepts mostly the new ideas on Rasa, as on Dhvani, he treats of Rasa as if it is also part of Vakratā, the poet's peculiar mode of expression, as part of his Vastu vakratā. III, 7, pp. 150-3. On the surface one must say that Kuntaka differs from Bhoja, for, while Bhoja follows Bhāmaha's and Daṇḍin's view of Rasa as Rasavad Alaṁkāra, Kuntaka criticises Bhāmaha on this point. III, 10, pp. 156-166. He holds Rasas as Alamkāryas. But Bhoja and Kuntaka agree in the main that Poetry is

distinguished by Vakratā, that Vakrokti or Vakratā means Alamkāra in general and that Gunas and Dhvani also form part of it If one can grant that anything coming under Poetry is directly or ultimately a manifestation of the poet's Vakra vyāpāra or Vakratā according to Kuntaka, and if all Vakratā is, as Kuntaka himself says, Alamkāra in a general sense of the term, he can see that Bhoja and Kuntaka completely agree with each other Bhoja brings under Śabdālamkāra the proper choice of the form of composition, of appropriate language, of appropriate medium of verse or prose, the adopting of the proper Vṛtti and Rīti etc Most of these are generally comprehended in one or the other of the sub-varieties of the six kinds of Kuntaka's Vakratā Any element of poetry, Rīti, Dhvani, Śabdālamkāra or Guna, Kuntaka must deal under some kind of his Vakratā.

3 Another point of striking similarity between Kuntaka and Bhoja is that they both recognise the factor called Alamkāra of "Prabandha". Bhoja, it will be explained at length in the Alamkāra section, considers that Gunas and Alamkāras are of two kinds, those of Vākya and those of Prabandha. He gives a set of Gunas and Alamkāras for the work as a whole. This corresponds to some aspects of Kuntaka's Prakarana vakratā and Prabandha vakratā. Thus the second aspect of Prakaraṇa vakratā given by Kuntaka

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यलवलावण्यादन्या भवति वक्रता ॥

corresponds to what Bhoja describes as Prabandha doṣa hāna, avoiding the Anaucityas in the source by new imaginative creations and deviations from the original *Śṛ Pra* chapter xi

[illegible] as a Prakaraṇa vakratā [illegible] which [illegible] al help [illegible] the one between the various cantos and subject-divisions forming part of the one unity—Ekavākyatā and Prabandha-upakāritva P 431, chapter xi, Vol II, *Śṛ. Pra*

Kuntaka explains his Vakratā with reference to Kāvyas also in IV. 9 (P. 231).

"कथावैचित्र्यपात्र तद् वक्रिमाण प्रपद्यते ।
यदङ्गं सर्गबन्धादे सौन्दर्याय निबध्यते ॥"

"—यदङ्ग सर्गबन्धादेः सौन्दर्याय निबध्यते । यज्जलक्रीडादिप्रकरण महाकाव्यप्रभृतेः उपशोभानिष्पत्त्यै निवेश्यते ।

Bhoja considers these as Artha-alamkāras of Prabandha

"नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, ऋतुरात्रिदिवाकास्तमयचन्द्रोदयादिवर्णनम्, नायकनायिकाकुमारसहायवाहनादिवर्णनम, मन्त्रदूतप्रयाणसग्रामाभ्युदयादिवर्णनम, वनविहारजलक्रीडामधुपानमानापगमरतोत्सवादिवर्णनमित्यर्थालङ्कारा ।" P. 431 Vol II. *Śṛ. Pra*

The next Vakratā of Prakarana in Kuntaka is about Rasa, the Angin and the Anga, chief and accessory. IV. 10. pp. 232-3. Bhoja considers this as an Artha guna of the Prabandha and calls it "Rasa bhāva nirantaratvam" He explains this as richness in emotions. The one main interest of a single Rasa is like eating one kind of dish continuously; it produces Vairasya, therefore there are to be many subsidiary emotional interests

"रसभावनिरन्तरत्वमित्यनेन रसग्रहणेनापि तत्कारणभूतानां भावानां परिग्रहेण × ×

× × × × ×

भोजनस्यैकरसस्य प्रबन्धस्यापि वैरस्यमपाकरोति।" p 432. Vol. II.

Another Vakratā of Prakarana is explained by Kuntaka as the introduction of episodes.

प्रधानवस्तुनिष्पत्त्यै वस्त्वन्तरविचित्रता।

यत्रोल्लसति सोल्लेखा सापराप्यस्य वक्रता॥ Pp 233-4. *V. J.*

This is taken up by Bhoja under two heads. पताकाप्रकर्यादिकल्पनम and कथान्तरानुप्रवेशनम्, two Ubhayālamkāras of Prabandha. (p. 443. Vol. II. *Śr. Pra*).

Another feature of beauty in a work is the introduction of a drama within a drama Says Kuntaka.

क्वचित्प्रकरणस्यान्तः स्मृतं प्रकरणान्तरम्।

सर्वप्रबन्धसर्वस्वकल्पं पुष्णाति वक्रताम्॥ p. 235 *V. J.*

Bhoja counts the same feature as one of the items of his Ubhayālamkāra of Prabandha—गर्भाङ्कविधानम् (p 422. Vol. II. *Śr Pra*). Both Kuntaka and Bhoja cite the same instance of the drama within the third act of the *Bālarāmāyana* called Sītā svayamvara, श्रवणै: श्रव्यगर्भाङ्कं, etc. (III. 12).

The last Prakarana vakratā prakāra spoken of by Kuntaka (p. 236) is the well-knit expression of the plot in a drama or in a story, through the successive stages of the development of the purpose in the Sandhis.

मुखादिसन्धिसम्नाद्धिसंविधानकबन्धुरम्।

पूर्वोत्तरानुसङ्गत्या (त्यङ्गा) नां विनिवेशनम्॥

Bhoja has, corresponding to Kuntaka's phrase 'संविधानकबन्धुरम्' the phrase 'सम्यक्सरणयोगेन संविधानसुसूत्रता' (p 411 Vol. II. *Śr. Pra.*) and corresponding to this Prakarana vakratā, Bhoja has the Ubhayālamkāra बीजबिन्दुपताकाप्रकरीकार्योपकल्पनम्" (p 431) The Śabda guna of Prabhandha called Suśliṣṭa sandhitva also refers to this (P. 431).

The last kind of Prabandha vakratā in the text of the *V. J.* (as now available in Dr De's Edn) refers to the Vyutpatti derived by a spectator or a reader, the spiritual, ethical, or the social end.

नूतनोपायनिष्पन्ननयवर्त्मोपदेशिनाम्।

महाकविप्रबन्धानां सर्वेषामस्ति वक्रता॥ *V. J.* p. 245.

This Bhoja calls as the Mahāvākyārtha which helps man's attainment of the four aims of virtue, desire, material prosperity, and spiritual salvation. Bhoja holds this Mahāvākyārtha as a transformation, Viparināma, of the Śabda Brahman.

"यस्तु तद्रूपरामायणादिप्रबन्धार्थानाम् अवधारणेन उपहितसंस्कारस्य " 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः अर्थमूर्त्या विपरिणतमनादिनिधनम् अखण्ड शब्दब्रह्मेति उच्यते।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम्।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः "॥ (*Vākyapadiya*)

P 143 Chap VIII Vol II *Śṛ Pra*

Of this Mahāvākyārtha, Bhoja speaks at greater length in chapter vi (Vol. I, p 407 onwards).

"सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति। × × किञ्च महावाक्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते। रामस्य पितुराज्ञां पालयतः वननिवासिनोऽपि तथाविधोऽभ्युदयः संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविध उच्छेदः। तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्, रामवद्वर्तेत, न रावणवद्, इति।"

He speaks of this twice again in his two Prabandha-features—

'चतुर्वर्गफलायत्तत्वम्' and 'विधिनिषेधव्युत्पादकत्वम्' p 430 Vol II

a Prabandha guna and a Prabandha alamkāra

"चतुर्वर्गफलायत्तत्वमित्यनेन चत्वारो धर्मार्थकाममोक्षाः, त एव व्यस्ताः समस्ता वा फलतत्साधनोपायविषयं महाकाव्यादीति ज्ञापयन् मुक्तकादिभ्यो भेदमाचष्टे।" p 431.

"विधिनिषेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवतश्चोच्छेदप्रदर्शनेन जिगीषुणा गुणवतैव भाव्यम्, न दोषवतेति व्युत्पादयति।" p. 432

4 Another important concept on which Kuntaka made a valuable contribution is Sāhitya. It is again remarkable how, almost at the same time, the same concept possessed another writer and clamoured for definition Bhoja and Kuntaka are the two most important names in the history of Sāhitya, which have been dealt with in the section on Sāhitya Here it is necessary to point out only a few facts of similarity regarding that concept between Bhoja and Kuntaka Both start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्। Secondly, Bhoja analyses this Sāhitya between Śabda and Artha into twelve relations, eight of which are grammatical and the last four of which refer to poetical relations If we leave aside the first eight and take into consideration the last fourfold literary Sāhitya in the shape of avoiding of flaw, taking of Gunas, adding of ornaments, and securing the eternal presence of Rasa, we can see that Bhoja will not refute us if we equate his Sāhitya with Alamkāra For, to Bhoja, Gunas, figures and Rasas are all Alamkāra Similar is the case with Kuntaka's Sāhitya Though Kuntaka describes Sāhitya in

his own way, it can be contended that his Sāhitya also is a kind of Vakratā; and Vakratā, we have already pointed out, is Alaṁkāra. In Poetry, Kuntaka says, there are, to begin with, three factors—Śabdārtha, Sāhitya and Vakratā. Sāhitya can be merged in Vakratā and finally only two categories remain, Kāvya which is Alaṁkārya and Alaṁkāra which is Vakratā. In I. 17, which defines Sāhitya, Kuntaka gives it as कापि अवस्थितिः and in the Vṛtti as सा काचिदेव वाक्यविन्याससंपत् साहित्यव्यपदेशभाग् भवति।" p. 27.

Thus there are many points of similarity between Bhoja and Kuntaka, two great writers of the post-Ānanda period, who accepted Dhvani and Rasa, with all their supremacy, but took up the old concept of Alaṁkāra and Vakrokti and elaborated systems out of them. But there is a good deal of difference also between the two writers. In the concluding part of chapter vi while dealing with Vākyārtha, and in the middle of chapter xi while beginning the treatment of Prabandhas, Bhoja considers the significance of the names of works like *Jānakī-haraṇa*, *Kumāra-sambhava*, etc. In the former context at least, there is some amount of literary treatment of these names as giving to us the idea of the poem, the Vākyārtha. But in the latter context i e, in chapter xi, Bhoja goes into these names as a grammarian enquiring what Samāsa is involved in them. Compared with these two treatments of names of works, Kuntaka's Prabandhavakratā referring to the significant and beautiful titling of a composition, exhibits greater literary value.

आस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम्।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः॥ *V. J.* IV. 24

See also Vṛtti on p. 243. *V J*

In the same manner Kuntaka's treatment of Sāhitya is very much superior to that of Bhoja. Kuntaka relegates the question of Pada, Vākya, Artha, Tātparya etc., to an alien sphere and considers in his work Sāhitya from a purely poetic standpoint. Again, Bhoja has devoted chapters to a consideration of Śabda and Artha and his treatment of these two is purely grammatical. Compared to it Kuntaka's treatment of Śabda and Artha in the definition—*Śabdārthau sahitau kāvyam*—contains very beautiful ideas of great literary value, *V J.* I 8-9, Pp. 14-22, Śabdārtha pāramārthya

To return to Bhoja and Vakrokti, the only Sūtra-like verse of Bhoja on Vakrokti as a 'definition' of Poetry is the above-referred to verse

यद्वक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

What exactly Bhoja comprehended under the 'etc' in the word '*Arthavādādau*' is not known Arthavāda, Bhoja defines elsewhere in the midst of the several Vākyadharmas, as praise or abuse and turning the idea to suit

either. Anyway, an Arthavāda is an exaggeration this way or that, an Atiśayokti[1]

"स्तुतिनिन्दार्थमतिशयोक्तिरर्थवाद: । तद्यथा—मनोजवोऽश्व, विश्वव्यापिनी तृष्णेति । यथा च स्तुतौ—

कवीनां मानसं नौमि तरन्ति प्रतिभाम्भसि ।
यत्र हंसवयांसीव भुवनानि चतुर्दश ॥

यथा वा निन्दायाम्—

येषां प्राणिवधः क्रीडा नर्म मर्मच्छिदो गिरः ।
परापवादः कर्तव्यं ते मृत्योरपि मृत्यवः ॥

Vol II p 156 Mad. Ms Chap 9

This kind of approach to Poetry seems to correspond to what Rājaśekhara records as Yāyāvarīya's opinion that in Poetry things are not what they are, but what they are to the mind of the poet or of the poet's characters—Pratibhāsa nibandhanam (pp 44-45 *K M*) and as the opinion of his own wife, Avantisundarī, who says, "there is no constant nature of things, so far as Poetry is concerned, for, the poet's artistic mind and the poet's turns of expressions conceive of things in all sorts of ways" The scientific nature of a thing which is the fact does not matter for the poet, he makes things good or bad by his conception and expression, he praises the moon and calls it the 'nectar-rayed', and if he has to say against it, he calls it 'doṣākara.'

"'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी । तदाह—

'वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥'" P. 46. *K.M.*

This can also be compared to what Yāyāvarīya says on p 25 that in Poetry there is no question of things being true or untrue, Satya and Asatya It is all one Arthavāda

"नासत्यं नाम किंचन काव्ये यस्तु स्तुत्येष्वर्थवादः ।
स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥"

This verse throws some light on Bhoja's brief utterance on Vakratā, Kāvya and Arthavāda Even in Veda, Śāstra and Loka, cases of Arthavāda are cases of Poetry By the *etc*—Ādi—in the statement 'Vakram yad arthavād*ādau*', Professor S Kuppuswami Sastri suggests that Bhoja may mean Mantra, the Stotras and descriptive Ṛks, since they form Poetry. But the word *Ādi* seems to me unnecessary and Arthavāda, by itself, seems to give some kind of definition of Poetry In Arthavāda, we cast away the face-sense; and so also in Poetry We take the intention or the real sense which is either Stuti (Praise) or Nindā (Condemnation) In Poetry also, there are

1. Cf Bhāmaha's idea that all poetic expression involves Atiśayokti Bhāmaha II, 85, Daṇḍin II, 220, Ānanda III Pp. 207-8

only two facts—heightening of objects and lowering them, Utkarṣa and Apakarṣa, according to the context or the theme, Artha and Rasa Says Mahima Bhaṭṭa also :

विना उत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।
तदर्थमेव कवयोऽलङ्कारान् पर्युपासते ॥ *V. V.* p. 53. T. S. S.

Ratneśvara, commentator on Bhoja's *S K. A.*, as has been already proved, is acquained with Bhoja's *Śṛ Pra* well. He explains somewhat Bhoja's notion of Vakratā He quotes this Anuṣṭubh kārikā of Bhoja on Vakratā, namely, *Yad avakram* etc., in his commentary on the *S. K. A.* Bhoja has a 'flaw' among his Doṣas called Arītimat which is the reverse of the nine Guṇas, Śleṣa, etc One kind of this Arītimat is the reverse of the Guṇa of Audārya—Audārya viparyaya—which Bhoja describes as *Analaṁkāra*

"यस्तु रीतेरनिर्वाहाद् औदार्यस्य विपर्ययः ।
वाक्यं तदनलङ्कारमलङ्कारविदो विदुः ॥

Vṛtti .

तदिदमपुष्टार्थत्वाद् अनुत्कृष्टविशेषणमनुदारं निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्ययः—।"

S. K A I. p 30.

Here, in the word Analaṁkāra, the name Alaṁkāra is used to mean the common, minimum, or prime requisite of beauty necessary for making any utterance poetic. Bhoja uses the word in the very general sense in which he uses it when he classifies it into Svabhāvokti, Vakrokti and Rasokti. A similar instance of Bhoja's use of the word Alaṁkāra in this wider sense is Bhoja's Vākyārtha Doṣa called *Niralaṁkāra* Under this Doṣa also, Bhoja emphasises the same point. Any expression to be poetic must have 'Alaṁkāra', otherwise it is bald. Ratneśvara, while commenting on the Audārya viparyaya, explains this point. He says that without Vakratā there is no possibility of Poetry. Thus run his comments .

"यस्तु रीतेरिति । काव्यरूपताप्रयोजकं शब्दार्थयोः वक्रता उदारता । न हि वक्रतामन्तरेण काव्यपदवीप्राप्तिः । तदाह—

'यत्तु (द) वक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तत्र काव्यमिति श्रुतिः ॥' (*Śṛ Pra.*)

तदेतदलङ्कारसामान्यस्याभावे निरलङ्कारता भवतीत्याह—अनलङ्कारमिति ।...प्रत्युदाहरणे द्वयो. (शब्दार्थयो.) अवक्रत्वं स्फुटयति ।" P. 30 S. K. A

Ratneśvara has here quoted the verse of Bhoja on Vakratva, 'Yad avakram etc.' given by him twice in his *Śṛ Pra* The context in which Ratneśvara quotes it and the purpose for which he quotes it make the meaning of the verse pretty plain Ratneśvara says that Alaṁkāra signifies the prime essential element of beauty and is synoymous with Vakratva which is the condition that makes for Poetry—Kāvya rūpatā prayojaka, and it is to supplement this that Ratneśvara quotes the Kārikā of Bhoja on Vakratā from his *Śṛ. Pra.*

The Kārikā as quoted by Ratneśvara, reads in the first line यत्तु वक्रम् for यद्वक्रम् and is a clear mistake In the last quarter there is an insignificant change : तत्र for तस्य and श्रुति for स्मृति But a really noteworthy change is in the third quarter which substitutes the word 'Anurāgādau' for 'Arthavādādau'. Perhaps both mean the same thing Anurāga means love and consequently praise and by 'Ādi' is meant Dveṣa or dislike and consequently abuse Thus 'Anurāgādau' also we may take as meaning Stuti and Nindā [1]

Under the Vākyārtha doṣa called Niralamkāra, Ratneśvara explains Bhoja in the following manner Without Vakratā, there can be no Alamkāra, hence no Kāvya Such Vakratā is the product of the poet's genius and is delectable to the Sahṛdayas Even Svabhāvokti has got this Vakratā ; hence it is that Svabhāvokti also is an Alamkāra But there are bald utterances like 'गौरपत्यं बलीवर्दः' which do not come under Svabhāvokti or Jāti, being devoid of Vakratā or Alamkāra Such cases of 'baldness' form the Doṣa called Niralamkāra

"वक्रताव्यतिरेकेऽलङ्कारसामान्यमेव न स्यादिति निरलङ्कारमित्युक्तम् । × × ×

ततो जात्यलङ्कारेण वक्रत्वमाक्षिप्यते । × × × स्वरूप चमत्कारिकविप्रतिभामात्रप्रकाशनीय रूप तदेव अलङ्कारकक्षामधिशेते । × × ×

कथ तर्हि वक्रताभावरूपदीर्घपुच्छ इत्यादि· शब्ददोषाद् भिद्यते × × × × शब्दानामेव वक्रताव्यतिरेकेण अपवाद· इति शब्ददूषणम , इह तु न तथा । किन्तु उक्तमेव स्वरूपं न वक्रम् इति वाक्यार्थ एव दुष्ट ।" P 38 *S K. A Vyā*

The previous instance of Audārya viparyaya or Analamkāra emphasises Śabda vakratā as essential and this Vākyārtha doṣa of Niralamkāra, Artha vakratā.

Earlier also, while commenting on the opening part of the flaw Arītimat, Ratneśvara has some introductory remarks where he points out that the nine Gunas, Śleṣa etc , secure the requisite Vakratā without which an expression cannot be called Poetry

"एतद् (श्लेषादिनवगुण) योगात् वक्ररूपताम् आगाय काव्यव्यपदेश लभते ।" P. 24

Both Bhoja and Ratneśvara follow Vāmana on the difference between Guṇas and Alamkāras In the larger sense of the term Alamkāra as Saundarya or Kāvya-śobhākara-dharma, Guṇa also is Alamkāra But Guṇa is a necessity, Nitya , and Alamkāra or figure like Upamā is only optional, Anitya In the absence of the former, there is no Kāvya ; the latter is only to add additional grace Thus the basic beauty or Vakratā is due to the Guṇas This Vakratā increases by addition of Alamkāras like Upamā. Hence it is, by the way, the reason why Vakrokti and Alamkāra though they mean Guṇa also, mean, par excellence, figures like Upamā which add the more easily perceptible Vakratva

1. There is also the third state of Mādhyasthya which means neither Praise nor Abuse. See Pālyakīrti's view on p 46 Rājaśekhara's *K. M*

Under the Śabda guna Samādhi, Ratneśvara explains Vakratā as underlying Samādhi.

"सम्यगाधानं आरोपणं समाधिः। सम्यक्त्वं च वक्रता, लोकातिगत्वम्—।" P. 54.

Under the Artha-guṇa, Śleṣa, Ratneśvara takes Vāmana's Kauṭilya as Vakratā.

"—तत्रैव कौटिल्यं लोकातिगामिनी वक्रता। अवक्रयोः शब्दार्थयोः वचनमात्रत्वात्।"
P. 63.

The second sentence is a paraphrase of Bhoja's dictum that Kāvya and Vacas are Vakra and Avakra.

Again under the Guna, Samatā of Artha, Ratneśvara remarks that Vakratā is absolutely essential.

"वक्रता चात्र विशेषणमूहनीयम्' अन्यथा भुक्त्वा व्रजतीत्यत. को विशेषः स्यात्।" P. 64.

On the Vaiśeṣika guna of Analamkāra, he says:

"अनुगतेन वक्रभावेन तत्समर्थनात्।' P. 109.

Under the Vaiśeṣika Guṇa, Niralamkāra, Ratneśvara straightly puts Vakratva as Alamkāra.

"—वक्रत्वं च अलङ्कार इति। × × सामान्येन वक्रता प्रगाग़त एव।" P. 109.

The Vakrokti-alaṁkāra.

Side by side with this larger concept of Vakrokti, which meant poetic speech and Alaṁkāra in general, there must have been a kind of poetic figure of this name involving clever dialogue turning on ordinary and word-split (Bhaṅga-śleṣa) puns. We do not meet with Vakrokti as a special figure in Bhāmaha and Daṇḍin, both of whom use the word as a common name for Alaṁkāra in general. But, when Daṇḍin says that in Vakrokti in general Śleṣa adds charm, he seems to minimise the scope of Vakrokti; for it is not all kinds of Vakrokti that involve Śleṣa. But much cannot be made out of this remark of Daṇḍin, who simply says that Śleṣa is an element which *can* beautify many other Alaṁkāras. In theoretical writings, it is only when we come to Rudraṭa that we find the first writer who gives the smaller Vakrokti. Rudraṭa never speaks of Vakrokti as a name of Alaṁkāra in general. He gives a Śabdālaṁkāra called Vakrokti, which is a dialogue involving intonation cleverly employed to change the meaning and another variety of the same which employs word-split pun (II. 14-17). The variety employing Kāku soon ceased to be considered as an instance of Vakrokti and Rājaśekhara criticises it in his *Kāvya-mīmāṁsā*. In Ānanda's time, we have poet Ratnākara writing his minor poem *Vakrokti-pañcāśikā*, which contains Vakrokti involving Bhaṅga-śleṣa, one of the two varieties of Rudraṭa. Mammaṭa accepted Rudraṭa completely and gives both the Bhaṅga-śleṣa and Kāku Vakrokti in the Śabdālaṁkāra section. Hemacandra, following Rājaśekhara, refuses to accept Kāku as a variety of Vakrokti; as follower of Ānanda, he places Kāku

under Guṇībhūta-vyangya and accepts only Bhaṅgaśleṣa-vakrokti as a Śabdālamkāra. Mammaṭa has added Abhangaśleṣa also to what Rudraṭa gave and, on this point, Hemacandra follows Mammaṭa Ruyyaka accepts (p 175) Mammaṭa's position and gives both Śleṣa and Kāku Vakroktis, though he takes them over to the Arthālamkāra section Ruyyaka decides the future for this Vakrokti; Vidyānātha follows him (p 296 Bāla. Edn) and so also Appayya Dīkṣita Viśvanātha however chooses to follow Mammaṭa completely in retaining Vakrokti as a Śabdālamkāra

Thus, after the time of Rudraṭa, the word Vakrokti was signifying both the particular poetic figure of Śabda or of Artha, and the general concept of Alamkāra as such It is likely that, as a name for that kind of dialogue in which one outwits another by word-split puns, the history of the word goes far back into those days of Poetics of which we have no work left to us It is very intelligible how this kind of speech came to be called Vakra-ukti, crooked speech. How by Bhāmaha's time the name Vakrokti came to mean Alamkāra in general, so much, that we do not see any trace of the particular figure going by that name, is not known But it cannot be settled whether Śabdālamkāra Bhanga-śleṣa Vakrokti expanded into the larger Vakrokti or the larger Vakrokti of Bhāmaha and Daṇḍin sank to the level of the mere Śabdalamkāra of that name in Rudraṭa In the *Dhvanyāloka* of Ānanda, Vakrokti as meaning the larger common name of Alamkāra, is met with in Ud II Ruyyaka says that the word means both

"वकोक्तिशब्दश्च अलङ्कारसामान्यवचनोऽपि इह अलङ्कारविशेषे सञ्ज्ञितः।" P. 177

and Vidyānātha also says regarding the Vakrokti-arthālamkāra .

'उक्तिवक्रत्वे कथञ्चित्सम्भवत्यपि एवंविधलक्षणाभावान् सर्वालङ्कारेभ्यो भिद्यते। P. 296

In Bhoja, we meet with this smaller Vakrokti meaning a particular poetic figure also, alongside of the larger concept of that name Bhoja, in common with Mammaṭa, follows Rudraṭa in accepting Rudraṭa's Vakrokti as given by him as a Śabdālamkāra But Bhoja makes it a sub-variety of a new class of Śabdālamkāra constituted by himself All instances of Vakrokti, as seen in Alamkāra texts and in such examples of it as the *Vakrokti-pañcāśikā* are dialogues and this element of dialogue is taken and made a major type of Śabdālamkāra called Vākovākya by Bhoja

उक्तिप्रत्युक्तिमद् वाक्यं वाकोवाक्यं विदुर्बुधाः। II 143 p 252 *S K Ā*

One of the six varieties of this dialogue and repartee called Vākovākya is Vakrokti Bhoja accepts only the Śleṣa variety of Vakrokti of Rudraṭa The Kāku variety he has separated, Kāku by itself is brought under another Śabdālamkāra called Paṭhiti by Bhoja, which is more intelligible (P 164, *S K Ā*) Śleṣa-vakrokti is divided by Bhoja into two kinds—Nirvyūḍha and Anirvyūḍha The former is sustained Vakrokti running to the end of the verse; the latter is not so sustained Bhoja cites Rudraṭa's illustration for Śleṣa-vakrokti for his Nirvyūḍha variety *S K Ā*, P 253

Thus in Bhoja's work Vakrokti means :—

(1) Alaṃkāra, Vakratā, the characteristic poetic expression in general; the very definition of Kāvya

(2) One variety of no 1. That is, the Alaṃkāras beginning with Upamā The two other varieties are Svabhāvokti and Rasokti These three comprehend the whole realm of poetic expression.

and (3) One of the varieties of the Śabdālaṁkāra called Vākovākya.

Vakrokti and the Lakṣaṇā vṛtti

In the history of Vakrokti, Vāmana holds a striking position, standing somewhat aloof with a singular opinion. Vāmana is the first writer in whose work we meet with the term Vakrokti with the restricted sense, as the name of a particular figure of Artha Vāmana holds a position altogether different from that of Rudraṭa who, though he also gives Vakrokti only as the name of a particular figure, gives it as a Śabdālamkāra. Vāmana gives it as Arthālaṁkāra, involving similarity. Upamā, an Arthālamkāra which is the same as Daṇḍin's Samādhi-guṇa, being based on the transference of attributes of one to another on the basis of similarity. सादृश्याल्लक्षणा वक्रोक्तिः । IV. iii. 8. Vāmana definitely says that it is only Lakṣaṇā based on *Sādṛśya*, similarity, that is Vakrokti and not those Lakṣaṇās based on Sāmīpya etc.

"बहूनि हि निबन्धनानि लक्षणायाम्; तत्र सादृश्याल्लक्षणा वक्रोक्तिरिति । × × असादृश्यनिबन्धना तु लक्षणा न वक्रोक्तिः ।" Pp 130-1 *K. A Sū and Vṛ*

But writers who want to bring all cases of beautiful poetic expression under Vakrokti will have to say naturally that not only Sādṛśya lakṣaṇā but other cases of lakṣaṇā also form Vakrokti If even non-lakṣaṇā expressions, Abhidhāmūla dhvani for instance, have also to be brought under some kind of Vakrokti, it goes without saying that non-sādṛśya-lakṣaṇās also are Vakrokti

In Bhoja's *Śṛ. Pra.* there is a significant verse quoted by Bhoja on Lakṣaṇā in the beginning of chapter VII, which treats of Abhidhā, Lakṣaṇā and Gauṇī vṛttis While defining Lakṣaṇā, Bhoja says

तदुक्तम्—

'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥'

Śṛ Pra. Mad. Ms Vol I, p 429

For those writers who recognise beyond Abhidhā only one Vṛtti, namely, Lakṣaṇā and bring under it all the ideas appearing in the train of Abhidhā, and for those writers who hold all aspects of strikingness in poetic expression as Vakrokti, this verse in Bhoja is fully acceptable. It gives Lakṣaṇā as the very life of the poet's Vakrokti Bhoja simply gives the verse and makes no comment, he does not utilise it or expand it elsewhere in his work.

As in the case of his other verse on Vakrokti, *Yad avakram*, etc., he leaves us with a meagre Anuṣṭubh What kind of Lakṣaṇā, whether it is that based on Sādṛśya only or all kinds of Lakṣaṇā is meant in this verse, is not easy to decide. Perhaps Bhoja means by this Vakrokti, here, not Vāmana's Vakrokti based on Sādṛśya lakṣaṇā but the larger concept of Vakrokti which occurs so much in his work; and perhaps Bhoja says here that of all kinds of Vakrokti, i e, Alaṁkāra in general, Lakṣaṇā is generally a life-giving element, even as Daṇḍin said that Śleṣa generally adds beauty to all kinds of Vakrokti At the end of his definition and illustration of all the sub-varieties of the two kinds of Lakṣaṇā, named Lakṣaṇā and Lakṣita lakṣaṇā, Bhoja says that all kinds of Lakṣaṇā are found amply in poets' expressions Bhoja gives many fine verses in illustration (Vol II pp 14-18), many of which are found given in the *Dhvanyāloka* as illustrations for Lakṣaṇāmūla-dhvani Surely, of all these, Sādṛśya lakṣaṇā is the greatest but we can take that, in the above-given verse, Bhoja does not mean a re-statement of Vāmana's Vakrokti based on Sādṛśya lakṣaṇā, but seems to mean that Lakṣaṇās of all kinds are found to lie at the root of all kinds of Vakrokti as a fecund principle.[1]

Under his Śabdālaṁkāra called Śayyā, Bhoja gives a variety called 'miscellaneous'—Prakīrṇa Ghaṭanā, *S K Ā* pp 159-164 Bhoja here speaks of the presence in poets' expressions of the Śabda vṛttis of Mukhyā, Gauṇī and Lakṣaṇā While commenting on this, Ratneśvara quotes (p 162) the above-discussed verse on Lakṣaṇā and Vakrokti And he also seems to con-

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1 The above-discussed Anuṣṭubh in Bhoja on Lakṣaṇā and Vakrokti is intro- duced by Bhoja with the words तदुक्तम् We do not know who its author is. Most likely Bhoja himself is its author The first line 'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते' is not Bhoja's It is Kumārila's definition of Lakṣaṇā On p 242, Vol II, in a discussion on Gauṇa vṛtti and Upacāra, Bhoja quotes it, as also the definition of Gauṇī vṛtti with the mention of the name of their author, Bhaṭṭa, i e, Kumārila It is likely, Bhoja took the first line defining Lakṣaṇā from Kumārila and added to it the second line giving Lakṣaṇā as the Life of Vakrokti We need not doubt Bhoja's authorship of the second line and of the idea of Lakṣaṇā as the Life of Vakrokti, just because of the words तदुक्तम् introducing the verse Elsewhere Bhoja quotes his own verses with these words तदुक्तम् It must be noted that accidentally we meet with in this verse the combination of the words *Vakrokti* *jīvitam*, which gives the name of Kuntaka's work!

Sāradātanaya who summarises Bhoja's text on Sāhitya, has this verse on Lakṣaṇā and Vakrokti in his *Bhā Pra* on page 145.

सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।

लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता ॥

क्रोशन्ति मञ्चा इत्यादौ सा वृत्तिरवगम्यते ।

Sāradātanaya illustrates the Lakṣaṇā here by the expression "क्रोशन्ति मञ्चा" and this shows that Bhoja means in that verse all kinds of Lakṣaṇā. Bahurūpa-miśra, who borrows largely from the *Śṛ Pra.* and the *Bhā Pra*, reproduces the above from Sāradātanaya (p 74, Mad Ms R. 4188) He also quotes the verse of Bhoja on Lakṣaṇā as the life of Vidagdha-Vakrokti

sider the Lakṣaṇā meant here as the Jīvita of Vakrokti, as not merely the one based on Sādṛśya but Lakṣaṇā of all kinds

"—लक्षणा । तदुक्तम्—

'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥'

सा द्विधा–शुद्धा, लक्षितलक्षणा च ।"

Ratneśvara summarises here a part of the Śr Pra text on Lakṣaṇā (from Vol. II), giving the same illustrations as given by Bhoja.

That the Lakṣaṇā in this verse described as the life of Vakrokti means all kinds of Lakṣaṇā and that Vakrokti consequently does not mean what it meant to Vāmana but means various kinds of poetic expression, is also proved by Ratneśvara's comments on Bhoja's Vaiśeṣika guṇa of the Paruṣa doṣa. *S. K. Ā.* I. 145, p. 114 Bhoja says that Paruṣa doṣa becomes a Guṇa in Viruddha-lakṣaṇā Commenting on this, Ratneśvara quotes the above-discussed verse of Bhoja on Lakṣaṇā and Vakrokti (in a corrupt form), *S. K. Ā.* p. 114

CHAPTER XI

BHOJA AND SVABHĀVOKTI*

Bhoja's treatment of Svabhāvoktı has something new to give us Firstly, on the nature of this Alamkāra, some valuable information is gained even from his *S K. Ā* Secondly, an original view and a new definition of Svabhāvokti, and a systematic working out of Dandin's view of Svabhāva and Vakra Uktis are available in Bhoj's *Śr Pra*

Bhoja describes Svabhāvokti thus in his *S K Ā*.

नानावस्थासु जायन्ते यानि रूपाणि वस्तुन ।
स्वेभ्यस्स्वेभ्यो निसर्गेभ्यस्तानि जातिं प्रचक्षते ॥

अर्थव्यक्तेरिय भेदमियता प्रतिपद्यते ।
जायमानप्रि(मि)य वक्ति रूप सा सार्वकालिकम ॥ III 4-5

(The text of *S K Ā*, N S Edn, reads here wrongly जायमानप्रियं वक्ति रूपम् but जायमानमिय वक्ति रूपम् is preserved in a quotation of this verse by Bhatta Gopāla in his commentary on the *Kāvya Prakāśa* T S S, p 187, part II). In the first verse, Bhoja defines his first Arthālamkāra called Jāti Jāti is another name for Svabhāvokti 'Jāti' might originally have referred to "Class attribute" which figures in a Svabhāvokti The name Svabhāva-Ukti or Svabhāva-Ākhyāna emphasises the essential nature of the figure called 'Natural Description' Bhoja's definition gives a new interpretation to the name 'Jāti'. Bhoja says that 'Jāti' means the exact opposite of the logical concept of class-attributes' It means those aspects of things that result from particular conditions, but aspects related to the essential nature of the things There are two ideas in this definition of Svabhāvokti of Bhoja · one, attributes which are due to the changes consequent on particular moods or conditions—नानावस्थासु जायन्ते यानि रूपाणि—and two, these attributes must be of the very nature of the thing—स्वेभ्यस्स्वेभ्यो निसर्गेभ्य । We shall first examine the second condition, namely, that the attributes shall be such as are born of the very nature of the things It rules out all cases of conceits and superimposed ideas—Āropita This is the most essential condition; for it is the chief and direct meaning of the word 'Svabhāva' in Svābhāvokti The action or qualities described must pertain to them as theirs. Mammata emphasises this by the word 'Sva' in his definition—

स्वभावोक्तिस्तु डिम्भादे स्वक्रियारूपवर्णनम् । स्वयोस्तदेकाश्रययो । रूप, वर्ण, सस्थान च ।" which Attribution or superimposition—असम्बन्धे सम्बन्धोक्ति and आरोप,

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* Vide also the sections in this Thesis on Uktı, Alamkāra and Vakroktı, and my paper on Svabhāvoktı in the Indian Culture, Vol V, pp 147-165

result in Atiśayokti and Rūpaka, are prohibited. Commenting on the above-given definition of Mammaṭa, Vidyācakravartin says:

"स्वगतत्वात् क्रियास्वरूपे. अनारोपितत्वम्। अतः स्वभावोक्तिरिति अन्वर्थना।"

p 336 T. S S.

If something is added by way of comparison or contrast, we have no Svabhāvokti but we land on some Alaṁkāra based on Aupamya or Virodha. External ideas, our ideas of an object, or reflections on seeing an object,—these again are out of the scope of Svabhāvokti. Ratneśvara clearly explains this as the import of the words स्वेभ्यः स्वेभ्यो निसर्गेभ्यः in Bhoja's definition. Giving an instance of a poet's reflection, he says:—

"इत्यादावपि जातित्वं स्यात्, अत आह—स्वेभ्यः स्वेभ्य इति। स्वभावभूतानि इत्यर्थः।" p 266

Thus the main characteristic of the 'Natural Description' is that it is purely a Svabhāva varṇanā, that the 'Rūpa' described in it shall be 'Svīya' and 'Naisargika'.

In the first qualification, Bhoja makes out some new significance for the word 'Jāyante' from which 'Jāti' is derived. His new meaning of Jāti here restricts the scope of Svabhāvokti. Bhoja emphasises the word 'Jāyante'—'produced in certain circumstances'. As for instance, a horse may be described as sleeping in standing posture in accordance with its nature. The pose, the attitude etc., in the state of its sleep constitute the 'Jātarūpa' of the Avasthā of sleep.

Why is it that Bhoja stresses this point that the attributes described in Svābhāvokti shall be those which characterise a mood or state of a thing? His source and greatest Ācārya, Daṇḍin, has nothing like this in his work; Daṇḍin simply says "नानावस्थं पदार्थानां रूपम्"—apearances of things as they exist in their various states and actions. And things can never be separately noticed, apart from their states and actions. It is not possible to find a moment when a thing will not be in some Avasthā and if we must really make any distinction of the nature of things into that which is permanent and basic and that which pertains to the moments, we can justify that distinction as of only relative truth.

Bhoja brings in his new emphasis on 'Jāyante' because he has to accommodate in his system Vāmana's Arthavyakti Guṇa, side by side with the Svabhāvokti Alaṁkāra. This is not the first or only case where, Bhoja following everybody and borrowing from everywhere, with a hundred hands, has to artificially scheme out certain ways of adjusting all that he has gathered. The second verse in the definition of Svabhāvokti quoted above explains Bhoja more clearly. In it, Bhoja points out that Svabhāvokti Alaṁkāra is different from the Guṇa called Arthavyakti. It is necessary here to note what Bhoja means by Arthavyakti, what that Guṇa means really, apart from Bhoja's idea of it, how it is related to Svabhāvokti in particular and poetic expression in general, and such other matters.

In Daṇḍin, Arthavyakti is a Guna related to the other Guṇa of Prasāda. It has nothing in its nature which overlaps with that of the Alaṃkāra Svabhāvokti. Vāmana's Śabda Guṇa of this name is identical with Daṇḍin's Arthavyakti and so also is Bhoja's But Vāmana has an Artha guṇa also of this name and that also Bhoja borrows Vāmana defines his Artha guna Arthavyakti thus·

वस्तु-स्वभावस्फुटत्वम् अर्थव्यक्ति । III 2. 13

वस्तूनां भावाना स्वभावस्य स्फुटत्व यत्, असौ अर्थव्यक्तिः ॥

Bhoja gives the first verse given by Vāmana for illustration for his Arthavyakti guna of Artha and adds this definition of his own

"अर्थव्यक्ति॰ स्वरूपस्य साक्षात्कथनमुच्यते । "

"अत्र कुमुदस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्वरूपाभिधानमसावर्थव्यक्ति. । "

S. K. A. I p 65 This 'vivid portrayal of an object's appearance'— स्वरूपसाक्षात्कथन is what constitutes the essential mark of Svabhāvokti This phrase, 'साक्षात्कथन' stands for Vāmana's 'स्फुटत्व' and is borrowed by Bhoja from Daṇḍin's definition of Svabhāvokti Alaṃkāra.

नानावस्थं पदार्थानां रूपं साक्षात् विवृण्वती ।

The idea that a 'Natural Description' is poetic or constitutes Alaṃkāra only when it is powerful, effective, and vivid is emphasised by every writer. Bāṇa says 'जातिरग्राम्या' A description of the nature of an object must not be bald and stale Bhāmaha includes Svabhāvokti also in Vakrokti because of this very strikingness, and natural description devoid of this vivid portrayal is dismissed by him as Vārtā having no Vakrokti or strikingness in it.

गतोऽस्तमर्को भातीन्दु. यान्ति वासाय पक्षिण॰ ।
इत्येवमादि किं काव्यम् ? वार्तामेना प्रचक्षते ॥ II 87 K A

Close upon denying Alaṃkāratā to Hetu, Sūkṣma, and Leśa, Bhāmaha gives the above-given instance and says Is this Kāvya? It is but ordinary speech, or mere news Daṇḍin emphasised that Svabhāvokti must have life and must give us a vivid picture which will conjure up the object before our mind's eye He stressed the idea in the single word 'Sākṣāt'—'रूपं साक्षाद् विवृण्वती'—on which Taruṇavācaspati says. साक्षाद् विवृण्वती प्रत्यक्षमिव दर्शयन्ती.[1] Rudraṭa qualifies the general class of Vāstava Alaṃkāras to which Jāti belongs by the attribute 'Puṣṭārtha'. This emphasises the need for the Jāti to be vivid

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1 The *Hṛdayamgamā* interprets 'Sākṣāt' as 'Avyājena' and it is significant in another way It emphasises the other essential nature of Svabhāvokti that it must be the natural appearance and not the attributed, super-imposed, or conceived form of a thing This is the idea emphasised by Bhoja in the words— स्वेभ्यः स्वेभ्यो निसर्गेभ्य and by Mammaṭa, by the word 'Sva' in the definition स्वक्रियारूप etc Rudraṭa emphasises the same by the qualifications अविपरीत, निरुपम, अनतिशय and अश्लेष to his Vāstava K A VII 10 In VII 30 Rudraṭa says the same thing again in the words 'तत्कथनम् अनन्यथा जाति ।'

It is thus quality that is born of Arthavyakti. Arthavyakti, though it pertains to all descriptions of the poet in general,[1] is pre-eminently the life of Svabhāvokti. Svabhāvokti without Arthavyakti, without 'Vastu-svabhāva-sphuṭatva' in Vāmana's words, is insipid Vārtā, is Grāmya, is Apuṣṭa. Thus there is little contradiction between the Guṇa of Arthavyakti and the Alaṁkāra of Svabhāvokti.

To Vāmana, the recognition of Arthavyakti Guṇa removes the need for Svabhāvokti Alaṁkāra. So it is that while refuting Vāmana's Artha Guṇa of Arthavyakti, Hemacandra says that it is nothing but Svabhāvokti Alaṁkāra "अपि च जातिर्नामायमलङ्कारः इति ।" p. 199. Bhaṭṭa Gopāla also says:

वामनमर्यादया त्वर्थव्यक्त्या स्वभावोक्त्यपलापः । p. 187. T. S. S. *K. Pra. Vyā.*

In either case, whether Bhoja follows Vāmana closely and casts off Svabhāvokti having accepted the Arthaguṇa of Arthavyakti, or accepting both, understands that the two do not collide but that one is the Guṇa of the other which is an Alaṁkāra—in either case, Bhoja will have no occasion to give a distinction between Arthavyakti and Svabhāvokti. Feeling that there will be no need for Svabhāvokti when Arthavyakti has been recognised, Bhoja hastens to point out that the two differ. Arthavyakti refers to cases of portrayal of the essential, never-changing, and permanent nature of a thing, but Svabhāvokti describes only such temporary nature as is born of a particular mood or state—नानावस्थासु जायन्ते यानि रूपाणि ।

अर्थव्यक्तेरियं भेदमियता प्रतिपद्यते ।
जायमानम् इयं वक्ति रूपं सा सार्वकालिकम् ॥

Svabhāvokti is जायमानरूपवर्णन while Arthavyakti is सार्वकालिकरूपवर्णन. This is unnecessary narrowing down of the scope of both Svabhāvokti and Arthavyakti. The former refers to description of the inherent permanent nature as well as the effects of particular states and the latter refers to the clear, vivid, and powerful portrayal of the same picture. Bhoja's position regarding these two resembles that of writers who dragged down the large concept of Bhāvika of Bhāmaha and Daṇḍin, a Prabandha Guṇa, made it a mere Vākyālaṁkāra and then felt that it collided with Svabhāvokti and consequently distinguished with great ingenuity Bhāvika and Svabhāvokti. (See Ruyyaka and Viśvanātha)[2]

Bhoja's separation of the scope of Arthavyakti and Svabhāvokti is thus stated by his commentator, Ratneśvara.

"वस्तुस्वरूपांशगतार्थ (र्थं) व्यक्ति अर्थगुणेषु उक्ता । तत्र सार्वकालिकं रूपं उपजननापायान्तरालव्यापकं इत्यर्थः । अत्र तु (जात्यलङ्कारे) जायमानं आगन्तुकनिमित्तं समयघातप्रभवं व्यभिचारितं इत्यर्थः ।" p 266.

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1 See Mammaṭa, *K. Pra.* T S S II Pp. 186-197, where this Artha guṇa Arthavyakti of Vāmana is included by Mammaṭa in Svabhāvokti.

So also Hemacandra, see *K.A.* com. p 199

2. I have gone into this subject in detail in my paper on Bhāvika published in the *IHQ*

The Agni Purāna also helps us to understand what Bhoja's differentiation between Svabhāvokti and Arthavyakti means, it being one of the works which borrow from Bhoja In chapter 344 it gives Svabhāvokti as Svarūpa Alamkāra

स्वरूपमथ सादृश्यमुत्प्रेक्षातिशयावपि etc

It defines this Svarūpa or Svabhavokti or Jāti thus .

स्वभाव एव भावानाम् स्वरूपमभिधीयते ।
निजम् आगन्तुकं चेति द्विविधं तदुदाहृतम् ॥
सांसिद्धिकं निजं नैमित्तिकम् आगन्तुकं तथा । 344|3-4.

Bhoja is clearly followed here and the nature of things is classified into eternal and temporary Though the *A Purāna* borrows this classification of the nature of things into 'Jāyamāna' and 'Sārvakālika' Svarūpa, the Purāṇa does not say that the description of the former only is Svabhāvokti or Svarūpālamkāra The Purāṇa evidently proposes to treat descriptions of both as Svarūpālamkāra Only, the Purāna shows two kinds of Svarūpa, even as Daṇḍin showed in Svabhāvākhyāna, varieties like Jāti, Kriyā, etc, and others, varieties like Ḍimbha, Tiryak, etc

The Śr Pra on Svabhāvokti

On Guna and Alamkāra, the *Śr Pra* reproduces the *S K Ā.* and therefore all that has been said above stands as Bhoja's view in the *Śr Pr.* also. Besides these ideas just now examined, Bhoja has something more to say in his *Śr Pra* on the general nature of Svabhāvokti

It has already been pointed out in the sections on Ukti etc, how Bhoja following up Bhāmaha and Dandin, classified Kāvya-vacana or Ukti or Alamkāra into three departments,—Svabhāvokti, Vakrokti and Rasokti If Upamā, Rūpaka and such figures predominate, it is Vakrokti Where Rasa is delineated through the description of the Vibhāvas etc, i.e., where expression is dominated by Rasa, there we have Rasokti The third is Svabhāvokti, natural description of things In the realm of ideas or Artha, there are only two classes, namely, the mere nature of things—Vastu svabhāva—and Emotions In the description of these two, we have Vastu samvāda and Citta samvāda respectively, and the corresponding cases of expression are called Svabhāvokti and Rasa-delineation or Rasa-Ukti, according to Bhoja These two are bare descriptions, Vastu svabhāva or Rasa svabhāva being the object of description When both of these are figuratively described, we have the third kind of Ukti,—Vakrokti.

This is intelligible but Bhoja has sought to confuse us suddenly by a flash of originality here Something struck him, as it often happens, and he caught a new equation "Alamkāra, Upamā, etc, is Vakrokti, Rasa is Rasokti; " he pondered over and said, "Guna remains, Guna is Svabhāvokti!" We cannot understand this equation if we take into consideration particular Gunas and the nature of the Svabhāvokti Alamkāra Firstly,

Svabhāvokti or Jāti is an Alaṁkāra, the first among Arthālamkāras. By saying that Vakrokti is Alamkāra-pradhāna, does Bhoja mean to include Jāti or Svabhāvokti in that Vakrokti? If so, why does he say that Vakrokti is Ukti dominated by Alaṁkāras beginning with Upamā? Are we then to throw Svabhāvokti out of the fold of Alaṁkāra? Why should he say that Svabhāvkoti is 'Guṇa pradhāna'? Bhoja's Guṇas are not all of a homogeneous nature. Gāmbhīrya Guna is a case of Dhvani; Kānti which is 'Dīpta rasatva' is given as a Guṇa but a verse dominated by Kānti will be a case of Bhoja's Rasokti This Guna-Svabhāvokti equation of Bhoja not found in his *S. K. Ā* in any plain manner and found plainly stated in his *Śr. Pra.* is not easy to be understood

Bhoja can be understood in a way if we approach this classification of his from the point of view of his conception of the nature of Gunas and Alaṁkāras in general. Bhoja follows Vāmana in his conception of Guṇa and its difference from Alamkāra. The former is eternally related to Poetry, Nitya, Samavāya sambaddha; and the latter is only optional, Anitya, Saṁyoga sambaddha. The former is absolutely necessary and there can be no Poetry without them, even in the absence of the latter, the presence of the former makes for Poetry. Guṇas are also Śobhākara dharmas but they refer to Svābhāvika śobhā whereas Alamkāras are only Kṛtrima śobhā. Therefore, in a piece of Poetry where there is no Upamā etc., there is the beauty resulting from the Gunas Svabhāvokti or Jāti is a case devoid of all figures coming under Vakrokti; then it must have the Guṇas in abundance. Thus it seems that Bhoja thought that Svabhāvokti is Ukti dominated by Guṇas So it is that he said:

"त्रिविध खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति। तत्र उपमाद्यलङ्कार-प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः इति।" *Śr. Pra* Mad. Ms Vol. II, chap. XI, p. 372.

APPENDIX

Hamsamiṭṭhu's Hamsavilāsa (GOS, LXXXI), ch. 43, p 241, restricts the scope of Svabhāvokti to 'Nīca-Vastu', i.e., lower class of beings, animals, trees etc.

नीचादिवस्तूनां याथातथ्येन स्वरूपकथन जातिः।

CHAPTER XII

BHOJA, DHVANI AND ĀNANDAVARDHANA

"तात्पर्यमेव वचसि ध्वनिरिव काव्ये"

Bhoja, *Śr Pra* ch 1.

The beginnings of Dhvani, 'the suggested' idea and the 'Gauṇa' idea in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana

The anti-Dhvani viewpoints, the three main Dhvani pratipakṣas mentioned by Ānanda and the twelve mentioned in two Kārikās quoted by Jayaratha Examination of the twelve anti Dhvani standpoints with Ānanda's reply to some of them like the Bhāktavāda and the Anumānavāda

Elaborate exposition of the Tātparyavāda, Ānanda's discussion in *Uddyota* III, the reply of Dhanika

Bhoja's position, a compromise between Tātparya and Dhvani Bhoja and Ānandavardhana, Bhoja's indebtedness to Ānanda, texts borrowed by Bhoja from the *Dhvanyāloka*

Bhoja and Dhvani, criticism of Dr S K De's view of Bhoja's attitude towards Dhvani. Traces of Dhvani in the *S K A* among the Guṇas and Alaṃkāras

Exposition of the text of the *Śr Pra* on Tātparya and Dhvani, three kinds of Tātparya in Bhoja, Abhidhīyamāna Pratīyamāna and Dhvanirūpa, critical examination of the division of the Suggested by Bhoja into the Pratīyamāna and Dhvani, Hemacandra's indebtedness to Bhoja's text on this subject Critical examination of Bhoja's view of Dhvani as Tātparya and as part of Tātparya, Vidyānātha, Kumārasvāmin, Śāradātanaya and Ānanda on it.

Bhoja's classification of Dhvani into Śabdadhvani, Arthadhvani, Anunādadhvani and Pratiśabdadhvani Comparison with Ānanda's classification of Dhvani

Śāradātanaya's acceptance and succinct exposition of Bhoja's view of Dhvani Bahurūpamiśra following Bhoja and Śāradātanaya

Two texts of Bhoja on Rasa as Vākyārtha and Bhāvas as Padārthas

APPENDIX I Vākyaśeṣa, Śrutārthāpatti and Dhvani, Bhoja's text on Vākyaśeṣa

" II Vivakṣā and Dhvani

" III Sanskrit Texts

(i) *Śr Pra* on Dhvani Ch 7

(ii) *Dhvanyāloka* on Tātparya and Dhvani Ud 3

(iii) The *Daśarūpāvaloka* on Dhvani and Tātparya

The origin of the idea of suggestion or Dhvani is to be found in those Alamkāras in Bhāmaha and other early writers in which there is an implied sense also imbedded In II 34, Bhāmaha speaks of Guṇasāmya *pratīti*, which is a case of implied or suggested similarity, Gamyamāna aupamya In II.

79, he defines Samāsokti as suggesting an idea by describing a similar one: यत्रोक्ते गम्यतेऽन्योऽर्थः । Bhāmaha states plainly that an idea, *totally different,* though similar (Tatsamāna viśeṣana) is suggested by saying something. Similarly, in the Paryāyokta defined and illustrated in III. 8-9, Bhāmaha speaks of instances of utterances which are specifically meant to give a different meaning. The 'Abhidhāna' has a meaning which is not the idea sought to be conveyed. यदन्येन प्रकारेण अभिधीयते. In his Apahnuti in III. 21, Bhāmaha says that the idea of similarity is implied, "Antargatopamā."

Similar traces of the 'suggested idea' can be found in Daṇḍin's work. Daṇḍin's Guna called Udāra, in its first variety, is the suggestion of a quality by a suggestive description

उत्कर्षवान् गुणः कश्चित् यस्मिन्नुक्ते प्रतीयते । I 76
इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ॥ I. 78

While defining the Udātta Alamkāra also, Daṇḍin says in II. 303:

पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् ।
सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303.

The implied idea, Pratīyamāna, is also met with in the Alamkāra chapter It is seen in many varieties of Ūpamā, II. 14, 16; Sāmyapratīti in 46 (Prativastūpamā), Pratīyamāna sādṛśya in Vyatireka in II. 189 & 195, also in 205 (Samāsokti) where Daṇḍin says there is the suggestion of another idea, Sūcana (213), and Prakārāntara ākhyāna in Paryāyokta (295).

When we come to the Paryāyokta in Udbhaṭa we find a clear mention of a significative capacity called *Avagama* which means Suggestion, a capacity different from and coming after the well-known Abhidhā of the words and the Tātparya of the sentence as a whole

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते ।
वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥

Similar traces of Dhvani can be found in Rudraṭa's Bhāvālamkāra (vii. 38-40.) where Rudraṭa points out the presence of Avagamana of another idea, and in his Parikara, Samāsokti and Anyokti

Both Ānanda and Abhinava clearly state that Udbhaṭa showed (in his *Bhāmahavivarana*) cases of Alamkāra dhvani, one Alamkāra suggesting another He might not have called those cases Dhvani or Alamkāradhvani. Says Ānanda.

अन्यत्र वाच्यत्वेन प्रसिद्धो यो रूपकादिरलंकारः, सोऽन्यत्र प्रतीयमानतया बाहुल्येन प्रदर्शितः तत्रभवद्भिः भट्टोद्भटादिभिः । p 108

The *Locana* says:

तदयमर्थः—वाच्यालंकारविशेषविषयेऽपि अन्योऽलंकारविशेषः भातीत्युद्भटादिभिः उक्तम् इत्यर्थशक्त्या अलंकारो व्यज्यत इति तैरुपगतमेव । केवल ते अलंकारलक्षणकारत्वाद् वाच्यालंकारविशेषविषयत्वेन आहुरिति भावः । p 108

When the theory of Dhvani was formulated by the neo-critics headed by Ānanda, there was all-round opposition and one of the many counter-theories put forward against the necessity for Dhvani is the theory of 'Alamkāra antarbhāva', the viewpoint of those who accepted the existence of a suggested element but held it, whether it be a case of Dhvani of Vastu, Alamkāra or Rasa, as included in Alamkāras, ordinary Alamkāras or Rasavadalamkāras. This viewpoint is held by Pratīhārendurāja also, who expounds it at the end of his commentary on Udbhaṭa's *Kāvyālamkāra-sāra-sangraha*

स (प्रतीयमान·) कस्मादिह नोपदिष्टः । उच्यते । एष्वेव अलंकारेषु अन्तर्भावात् । p 79

Vastudhvani is shown to be Paryāyoktālamkāra, in such cases as the Padadhvani in the verse रामोऽस्मि सर्वं सहे Prathīhārendurāja posits Paryāyoktālamkāra, by accepting a class of Paryāyokta pertaining to a single word in addition to the generally accepted Paryāyokta in a Vākya

न खलु पदे पर्यायोक्तेन न भवितव्यमितीय राज्ञामाज्ञा, सूत्रकारवचनं वा । p. 82.

Besides the realisation of a suggested element in the above given cases of Alamkāra, early writers vaguely touched certain other kinds of Dhvani also Ānandavardhana says in stating the Pūrvapakṣa that those predecessors who recognised certain cases in poetry where a secondary significance of words beyond the primary one added charm, touched the fringes of Dhvani

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक् स्पृष्ट .—" I p 10.

Abhinava comments upon this in the following manner

"भट्टोद्भटवामनादिना । भामहोक्त 'शब्दश्छन्दोऽभिधानार्थ' (I 9.) इत्यभिधानस्य शब्दाद् भेद व्याख्यातुं भट्टोद्भटो बभाषे—'शब्दानाम् अभिधानम् अभिधाव्यापार', मुख्यो गुणवृत्तिश्च ।' वामनोऽपि 'सादृश्याल्लक्षणा वक्रोक्ति. (IV. III 8)' इति । मनाक् स्पृष्टः इति । तैस्तावद् ध्वनिदिगुन्मीलिता ।" p 10

While commenting upon Bhāmaha I 9, where some subjects accessory to poetics are mentioned two of which are Śabda and Abhidhāna, Udbhaṭa pointed out that the first word Śabda referred to words themselves and the latter, Abhidhāna referred to the two-fold significative capacity of words, the primary and the secondary The presence of the latter in Alamkāras, Udbhaṭa must have shown in the course of his commentary on Bhāmaha but we are not fortunate enough to know it owing to the loss of Udbhaṭa's *Bhāmahavivarana* But in his *Kāvyālamkāra-sāra-samgraha*, a text pretty closely following Bhāmaha, Udbhaṭa says there is Gunavṛtti in Rūpaka. The charm in Rūpaka is said to consist in the prominence of this secondary significance.

श्रुत्या संबन्धविरहाद् यत्पदेन पदान्तरम् ।
गुणवृत्तिप्रधानेन युज्यते रूपकं तु तत् ॥

The Gunavṛtti is very much earlier than Udbhaṭa in philosophical literature. In poetics, we meet with it even in Daṇḍin's Samādhiguna which is identical

with Vāmana's Vakrokti Alamkāra, both of which result from the secondary significance based on similarity, Sādṛśyāllakṣaṇā.

निष्ठ्यूतोद्गीर्णवान्तादिगौणवृत्तिव्यपाश्रयात् । अतिसुन्दरं—" *K. Ā.* I. 95.

This Samādhi of Daṇḍin and the Vakrokti of Vāmana are the Sūkṣmālaṁkāra of the Aupamya class of Rudraṭa (VII. 98.). In the Alamkāra section also, Daṇḍin speaks of Gaunavṛtti in connection with varieties of Hetvalamkāra. II. 254.

तेऽमी प्रयोगमार्गेषु गौणवृत्तिव्यपाश्रयाः ।
अत्यन्तसुन्दरा दृष्टा तदुदाहृतयो यथा ॥

This suggested idea was slowly gaining importance. We see Ānanda informing us in the opening verse that, though (as Abhinava points out) none ever put it in the form of a work, the theory of Dhvani was old and was being held by scholars for sometime before him, बुधैः समाम्नातपूर्वः । When Ānanda was trying to give shape to the concept, and establish the theory in a systematic form, contemporaries like poet Manoratha (p. 9) ridiculed him. To them, there must be something definite in terms of Alamkāra, Vyutpanna śabda i e, Sauśabdya, and Vakrokti Ānanda had to meet all objections and in his *Dhvanyāloka* he has given and refuted the following Anti-Dhvani theories.

In the opening Kārikā itself Ānanda says that Dhvani has three Pratipakṣas. (1) Certain scholars denied it altogether; (2) certain others considered it as Bhakti or Lakṣaṇā, the secondary significance, (3) a third set considered it incomprehensible and indescribable. Of these three, the second and the third recognised the idea of Dhvani, the former included it in Bhakti while the latter, granting the maximum to the Dhvani-theorists, admitted the impossibility of its inclusion in Bhakti, but said that it is something which a few Sahṛdayas only see and that it is beyond the capacity of words to define it and put it into a system of thought These form the three primary anti-Dhvani standpoints. Abhinava puts them succinctly thus: Conventionally sets of ideas are associated with words; whatever is thus associated and is got at by this conventional association is Abhidhā, the denotation of the word, beyond this there is no special capacity of words called Vyañjanā If the ideas got are to be analysed into those that form the ideas primarily associated through convention and those coming in their train, then the second class of meaning can be classed as the 'secondary meaning', all coming under Lakṣaṇā or Bhakti If it is held that the suggested idea is not included in Bhakti, then surely it is not to be called by a new name like Dhvani but has to be pronounced indescribable. The first is negation, Abhāvavāda, the second is inclusion in Bhakti, Lakṣaṇāntarbhāva vāda; and the third is Anirvacanīyatā vāda

"(१) तत्र समयापेक्षेण शब्दोऽर्थप्रतिपादक इति कृत्वा वाच्यव्यतिरिक्तं नास्ति व्यंग्यम्। (२) सदपि वा तदभिधाक्षिप्तं शब्दावगत-अर्थबलाक्षिप्तत्वाद् भाक्तम् । (३) तदनाक्षिप्तमपि वा न वक्तुं शक्यं, कुमारीष्विव भर्तृसुखमतद्वित्सु ।" *Locana.* p. 4.

Ānanda takes up the first view-point and analyses it into three arguments (pp 4-9). Poetry is different from other utterance in that its Śabda and Artha are beautiful in some way The causes of that beauty have been found out to be Anuprāsa etc, and Upamā etc, Alamkāras of Śabda and Artha, Guṇas of Śabda and Artha on which are based the Vṛttis of both Śabda and Artha as well as the Rītis Therefore there can be nothing new like Dhvani beyond Alamkāras, Guṇas, Rītis and Vṛttis Secondly, these exhaust the elements of charm in poetic expression and if there is said to be something which a clique like that of the Dhvani-theorists urge as a feature of poetic charm, the only reply is that this strange thing not coming under any known category, is plainly not a feature of poetic charm at all Thirdly, even granting that there is something like Dhvani and that it is an element of poetry, it can be shown that it is only a new name for one or the other of the numerous varieties of figures etc, accepted by the ancients or is included in one or the other of the varieties of the same which are infinitely possible Thus even in this first viewpoint there is a gradual passing from the Abhāva to the Antarbhāva vāda Thus on the whole there are three Abhāva vādas, one Bhākta vāda and one Anirvacanīya vāda, giving a total number of five anti-Dhvani theories Abhinava also explains these clearly on pp. 4-5 (*Locana*).

All these are generally answered by Ānanda in the first chapter itself Between Pp 35 and 45, Ānanda refutes the Alamkāra vāda Taking the cases of Alamkāras like Samāsokti, Ākṣepa etc, he says that though there is a suggested element in these cases, it is only the expressed sense of the figures that is the principal idea and that the suggested in those cases is only accessory or subordinate Dhvani is a case of the suggested dominating over the rest The general argument is also urged that Alamkāra means "means of decoration"; Dhvani is what is decorated and it cannot therefore be called Alamkāra The last section of the first Uddyota is devoted by Ānanda to refute the second objection of Bhāktavāda Dhvani is not identical with Bhakti; there are cases of Bhakti without Dhvani and cases of Dhvani without Bhakti. At best, Bhakti of a certain kind is productive of one kind of Dhvani. This discussion on Bhakti and Dhvani is again taken up in the third Uddyota between pp 195 and 197 after disposing of the Tātparya Vāda

Jayaratha, in his commentary on the *Alamkāra-sarvasva* quotes two Kārikās from some unknown writer which give the anti-Dhvani theories as twelve in number

तात्पर्यशक्तिरभिधा लक्षणानुमिती द्विधा ।
अर्थापत्तिः क्वचित्तन्त्र समासोक्त्याद्यलङ्कृतिः ॥
रसस्य कार्यता भोग. व्यापारान्तरबाधनम् ।
द्वादशेत्थं ध्वनेरस्य स्थिता विप्रतिपत्तयः ॥ N S Edn p 9

The twelve theories are not easy to be identified They may be stated thus: (1) Tātparya—Mīmāmsakas (2) Abhidhā—very old Mīmāmsakas (3) and

(4) Two kinds of Lakṣaṇā—the two kinds of Lakṣaṇā are Ajahatsvārtha and Jahatsvārtha; the latter is also called Lakṣita lakṣaṇā or Lakṣaṇā lakṣaṇā. (5 and 6) Two kinds of Anumāna. The two kinds are not known. (7) Arthāpatti—the Anumāna pakṣa slightly bettered. (8) Tantra—clever expression containing double significance as in the case of Śleṣālaṁkāra. (9) Samāsokti and other Alaṁkāras—this is the old Alaṁkāras held as covering all cases of Dhvani, the viewpoint refuted by Ānanda in Uddyota I. (10) Rasakāryatā—is the view of the old Rasa writers like Daṇḍin and Lollaṭa (the Cirantanas) as shown by Abhinava in his *Abhinavabhāratī*. They are Utpattivādins regarding Rasa. This is an anti-theory of Rasa-dhvani only. (11) Bhoga—this also refers to Rasadhvani. It is Bhaṭṭa Nāyaka's theory of Rasa and it can be taken as referring to Bhaṭṭa Nāyaka's Bhāvanā also (12) The last Pakṣa is given as व्यापारान्तरबाधनम् । I ventured the guess that this may refer to Kuntaka's Vakrokti but Professor Mm S. Kuppuswamy SASTRI considers Vakrokti as included in the Alaṁkāra Pakṣa The *Vakroktijīvita* further accepts Dhvani, though not as the Ātman of poetry. So, according to Prof SASTRI, the last refers to the Anirvacanīya vāda, the third of the three main anti-theories mentioned by Ānanda This view accepts that Dhvani is not included in any other Vyāpāra, that it is different from them, but leaves Dhvani there saying that it is not possible to define it.

Of these, we shall consider the Tātparyavāda at length later, for, it forms the main subject of this section It is the view of some very old writers that words have nothing but one very powerful Abhidhā stretching over the whole length of the expressed, including all the subtle implications of the words. They cited the analogy of the arrow shot forth forcibly which went piercing many things This is stated and refuted by Abhinava on p 18 (*Locana*) An analysis of all the ideas conveyed by an expression shows that there is more than one kind or class of idea conveyed. The whole set of ideas is not of one homogenous nature and necessitates the postulation of a power of signification, additional to the mere Abhidhā Further, the suggested ideas are not like the ideas got at through Abhidhā and conventionally associated and fixed to the words through Samaya

"योऽपि अन्विताभिधानवादी 'यत्परः शब्दः स शब्दार्थः' इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घमिच्छति, तस्य यदि दीर्घदीर्घो व्यापारः, तदेकोऽसाविति कुतः? भिन्नविषयत्वात्। अथ अनेकोऽसौ तद्विषयसहकारिभेदात् असजातीय एव युक्तः। सजातीये च कार्ये विरम्यव्यापारः शब्दकर्मबुद्ध्यादीनां पदार्थविद्भिः निषिद्धः। असजातीये च अस्मन्नय एव। अथ योऽसौ चतुर्थकक्षानिविष्टोऽर्थः स एव झटिति वाक्येन अभिधीयत इति एव दीर्घदीर्घत्वं विवक्षितम्। तर्हि तत्र संकेताकरणात् कथं साक्षात् प्रतिपत्तिः।" Pp 18-19 *Locana*

This long-long Abhidhāvyāpāra as comprehending the entire meaning is the view of the Prābhākara mīmāṁsakas Abhinava says on p. 188 of his *Locana* "प्राभाकरदर्शनेऽपि दीर्घदीर्घो व्यापारः—" This is the second anti-dhvani theory of Abhidhā

Under the two Lakṣaṇāpakṣas comes the Bhākta vāda refuted by Ānanda in his work at the end of chapter I and in chapter III After refuting the possibility of holding Dhvani as Lakṣaṇā, Abhinava says that some writer escaped the difficulties by creating a new name for Dhvani, 'Lakṣita lakṣaṇā', a variety of Lakṣaṇā. अत एव यत्केनचित् लक्षितलक्षणेति नाम कृतं, तद् व्यसनमात्रम् The Avaloka on the *Daśarūpaka* also refers to this view .

नापि लक्षितलक्षणया प्रतिपत्ति । यथा 'गङ्गायां घोष' इत्यादौ ।" p 118

The reply to this viewpoint is that in any kind of Lakṣaṇā, there is the incompatibility or unintelligibility of the primary meaning In Dhvani, the primary sense is not cast off The case of a Lakṣita lakṣaṇā may be one kind of Dhvani, the Lakṣaṇā-mūla-dhvani but Dhvani is of other kinds also Thus, the two kinds of Lakṣaṇā mentioned as two anti-theories of Dhvani in the Kārikā quoted by Jayaratha may be Lakṣaṇā and lakṣita lakṣaṇā, Ajahat-svārthā and Jahatsvārthā

Mukulabhaṭṭa, in his *Abhidhāvṛtti-mātṛkā*, defines Lakṣaṇā in such a way as to avoid the element of incompatibility of the primary sense, Mukhyārtha bādha. He calls the Mukhyaśakti only as the Vyāpāra of Śabda par excellence Compared to it, Lakṣaṇā is the Vyāpāra more of Artha than of Śadba, it is Abhidheya-sāmarthya-ākṣipta

शब्दव्यापारतो यस्य प्रतीतिः तस्य मुख्यता ।
अर्थावसेयस्य पुन· लक्ष्यमाणत्वमुच्यते ॥

यस्य तु शब्दव्यापारावगम्यमानार्थपर्यालोचनया अवगति तस्य लाक्षणिकत्वम् ।
p 3, N. S Edn

He brings many instances of Dhvani under Lakṣaṇā , in the instance 'रामोऽस्मि सर्वं सहे' he says (p 11) that the suggested ideas are all conveyed by Lakṣaṇā, "लक्षिता."। He cites the verse दुर्वारा मदनेषव. etc and says that Vipralambhaśṛṅgāra is conveyed in this verse through Lakṣaṇā

तत् (वाच्यार्थ) पर्यालोचनसामर्थ्याच्च विप्रलम्भशृङ्गारस्य आक्षेपः इत्युपादानात्मिका लक्षणा etc."
वाच्यनिबन्धना × × विप्रलम्भशृङ्गारस्य चाक्षिप्यमाणस्य वाच्यापेक्षया प्राधान्यम् ।
p 14, and he concludes on p 21

"लक्षणामार्गावगाहित्वं तु ध्वने सहृदयैर्नूतनतया उपवर्णितस्य विद्यत इति दिशमुन्मीलयितुम् इदमत्रोक्तम् ॥ etc."

This way of definition of Lakṣaṇā and illustration of that Vṛtti has been criticised by Mammaṭa in his *Śabdavyāpāra vicāra* and the necessity to accept Dhvani for explaining the Prayojanāṁśa in Lakṣaṇā has been explained by him Surely Lakṣaṇā-mūla-dhvani must have everything to do with Lakṣaṇā; but this cannot mean that Dhvani is, Lakṣaṇā; for there is Dhvani elsewhere, based on Abhidhā also Above all, there is Dhvani based on no kind of Śabdavyāpāra, neither on Abhidhā nor on Lakṣaṇā That is, there is Dhvani of Rasa from the sweet sounds of music; again,

there is Dhvani from non-Śabda element like Ceṣṭā Says Ānanda in *Uddyota* III. pp 193-4

"व्यञ्जकत्वं हि क्वचिद् वाचकत्वाश्रयेण व्यवतिष्ठते, यथा विवक्षितान्यपरवाच्ये ध्वनौ। क्वचित्तु गुणवृत्त्याश्रयेण, यथा अविवक्षितवाच्ये ध्वनौ। तदुभयाश्रयप्रतिपादनायैव च ध्वनेः प्रथमं द्वौ प्रभेदौ उपन्यस्तौ। तदुभयाश्रितत्वाच्च तदेकरूपत्वं तस्य न शक्यते वक्तुम्; यस्मान् न तत् वाचकत्वैकरूपमेव, क्वचिल्लक्षणाश्रयेण वृत्तेः। न च लक्षणैकरूपमेव, अन्यत्र वाचकत्वाश्रयेण व्यवस्थानात्। न च उभयधर्मत्वेनैव तदेकैकरूपं न भवति, यावद् वाचकत्वलक्षणादिरूपरहितशब्दधर्मत्वेनापि; तथा हि गीतध्वनीनामपि व्यञ्जकत्वमस्ति रसादिविषयः; न च तेषां वाचकत्वम्, लक्षणा वा कथञ्चिल्लक्ष्यते। शब्दादन्यत्रापि च विषये व्यञ्जकत्वस्यापि दर्शनाद् वाचकत्वादिशब्दधर्मप्रकारत्वम अयुक्तं वक्तुम्।"

See also *Kāvyaprakāśa* V p 269 TSS Vol. I

Anumiti is the view upheld by the Naiyāyikas Ānanda refutes this Lingalingi-pakṣa as the last counterview in the third *Uddyota*, after pointing out that the Vyākaraṇa-adherent is no enemy to Dhvani. In the post-Ānanda period, and just after Abhinava, Mahima Bhaṭṭa wrote his *Vyaktiviveka* to show inclusion of all kinds of Dhvani in Anumāna or inference. Jayanta Bhaṭṭa, in his *Nyāyamañjari*, casts bitter remarks on Ānanda and considers the poets and literary critics as unfit to discuss such serious problems as Śabdavyāpāra and Pramāṇa He refutes the Arthāpatti of the Mīmāṁsakas as included in Anumāna and along with it, he includes Dhvani also in Anumāna. Pp 48-49 Vizianagaram Edn The chief reply to the Naiyāyika critics of Dhvani is that there cannot be established any logical invariable concommittance between the Vācya and the Vyaṅgya which concomittance is the basis of all inference

"न तु व्यङ्ग्यम् अनुमेयमिति शक्यं वक्तुम्। न हि वाच्यव्यङ्ग्ययोः प्रतिबन्धग्रहे किञ्चित् प्रमाणमस्ति।" Mammaṭa's *Śabdavyāpāravicāra.*

Arthāpatti The writer who considered it possible to explain away Dhvani as Arthāpatti is not known

Now we shall proceed to consider the greatest anti-Dhvani theory, viz, the Tātparya pakṣa which says that the Tātparya or meaning of a sentence comprehends the suggested also and therefore there is no need for a separate Śakti called Dhvani. Mīmāṁsakas must be considered as the upholders of this view Older Mīmāṁsakas held Abhidhā as giving only Padārthas and the Vākyārtha was given acording to them by another Śakti called Tātparya. The definite sentence-meaning got out of the indefinite word-meanings is through a peculiar Śakti of the words formed into a sound sentence called Tātparya. (p 13, *Locana*) In this Tātparya, Dhvani is sought to be included. It is argued against Ānanda by his critics who advocate Tātparya that at best a meaning other than and different from the expressed, Vācyād atirikta, only can be established It does not follow that this different meaning is only suggested, Vyaṅgya. Where this idea other than the one that is expressed is primary, Pradhāna, it is as good as expressed So, it is to be called also the expressed sense, the expression being intended to mean that. In that case,

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

stage is the Padārthas, the meanings of the words, the Abhidhā. The next is the meaning of the sentence, its Tātparya, in the form of an injunction, Vidhi, as in "Bhrama dhārmika". The suggested appears in the third stage and is of a different nature being a prohibition, Niṣedha And this is due to the Śakti called Vyañjanā.

But all cases of Tātparya are not cases of the second stage; there are instances of expressions like "Viṣam bhunkṣva" addressed by a father to his son, which mean the exact opposite. The expressed appears to be an injunction (Vidhi), "eat poison" But the father intends to say to his son who proposes to eat in a particular person's house, "do not eat in his house; better eat poison than eat in his house". In this utterance, "eat poison", there are three stages, the second and the third, Vidhi and Niṣedha, appearing in the second and the third respectively Even the third stage is here only Vākyārtha and Tātparya Therefore the Vyāpti or the law that the third-stage-sense is Vyangya does not hold good The reply to this is that a father's injunction to his son to eat poison is on the face of it absurd, so the sentence obviously means something else Hence the real meaning, the prohibition of eating, explained as the third stage, is also only the second stage. The rule that Vyangya comes after the second stage therefore stands.[1] In cases of realisation of Rasa, in the second stage, only the Vibhāvas etc. are known; it is in the third stage that Rasa is realised In fine, it is proper to hold Tātparya in those cases where there is no completeness of sense or exhaustion of the expressed sense and the words tend to mean something else and stop only with that. But in cases where the words stop with conveying what they mean by Abhidhā and there is no incompleteness or unintelligibility in the expressed sense and yet from that first meaning arises another meaning, the case is one of Dhvani.

It can be seen in the above discussion that the chief point is this: The Tātparyavādin presses that Tātparya is not exhausted with the first expressed sense, Aviśrānta But the Dhvanivādin contends that it is Viśrānta with the expressed sense and that what appears afterwards is got at through suggestion. It can also be seen in the discussion in Uddyota III of the *Dhvanyāloka* that both recognise that there are two meanings and the difference is that while the Tātparyavādin holds both as Tātparya, the first as the means of the second, Upāyamātra, the Dhvanivādin separates the second as the Vyangya and instead of calling the first Upāya for the further meaning, he says it is Gauna and the Vyangya is Pradhāna or Mukhya. The

1 In the *Locana* taking cases of Lakṣaṇā also into account, Abhinava describes Dhvani, not as of the third stage, Tṛtīya-kakṣā-viṣaya, but as appearing in the fourth stage, Caturtha kakṣā viṣaya Abhidhā, Lakṣaṇā, Tātparya and Dhvani.

भक्तिर्हि लक्षणाव्यापारः तृतीयकक्ष्यानिवेशी । चतुर्थ्यां तु कक्ष्यायां ध्वननव्यापारः । तस्मात् अभिधातात्पर्यलक्षणा (त्मा) व्यतिरिक्तश्चतुर्थोऽसौ व्यापारः ध्वननद्योतनव्यञ्जनप्रत्यायन-अवगमनादि-सोदरव्यपदेशनिरूपितः अभ्युपगन्तव्यः । p 18, *Locana*.

chief argument of the Tātparyavādin is that there is no such limitation of Tātparya to the expressed sense as held by the Dhvani-theorists Tātparya extends over the whole range of the speaker's intention and covers all implications coming up in the train of the expressed sense

एतावत्येव विश्रान्तिः तात्पर्यस्येति किङ्कृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥

(Dhanika, *Avaloka* on the *Daśarūpaka*, p 121) quoted from his own *Kāvyanirnaya*).

In the given instance of "Bhrama Dhārmika", surely the prohibition of the mendicant from going to the banks of the Godāvarī is part of, nay the chief, intention of the speaker and is therefore included in Tātparya There is no need for creating a new faculty for words called DHVANI तात्पर्यान्तिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः। As against the powerful argument that the intention of the speaker is the indication of the extent of the Tātparya of his utterance, and therefore, the implied and suggested train of ideas are also Tātparya, the Dhvani-advocates say that the Tātparya of a Vākya like Abhidhā of a Pada, is very limited in scope and can give only the bare meanings of all the words put together in grammatical order; that the ideas suggested are not invariably associated through Samaya, that Dhvani or suggestion exists in Avācaka-sounds like music and in gesture which is not any Śabda, and that above all, Dhvani must be accepted for cases of the realisation of Rasas which can be found out in experience as incapable of realisation by mere Abhidhā, mention of their name. If Dhvani is not accepted, and Tātparya alone is held, it follows for the Tātparyavādin that Rasa is realised by Abhidhā and Tātparya also That is, they will have to say that Svaśadbopādāna of Rasa is not only not a flaw but is the fact in some cases This Dhanika accepts He says that we speak in two ways and our sentence sometimes contains expression of the verb and sometimes not We say "drive the cow" and the act of driving is mentioned herein; we also say sometimes "door! door!", meaning "shut the door". The idea of shutting the door is in our minds and one who runs to shut the door realises that "shutting-action" in our mind from context etc The case of Rasa-realisation is similar to this In most cases utterances in poetry would seem to belong to the latter class where the verb is not seen and is understood from context In poetic utterances, Vibhāvas etc are described; and we at once get at the permanent mood of Rati etc, invariably associated with those particular Vibhāvas etc described The invariable association between some Vibhāvas etc and some permanent mood is a thing of the world and experience Other cases there are where the Sthāyin, like the expressed verb, is seen mentioned by the poet and we easily get at it

of poetic utterance form the word-units,

mean viz, the sentence-unit, the Vākyārtha, the Sthāyin. This Sthāyin known by the Bhāvaka, the tasteful spectator or reader, revolves in his heart and attains relishable state. This is Ābhidhānikī-ratyādi-pratīti; if this does not sufficiently clear the issue, Dhanika says that the understanding of the Sthāyins from the Vibhāvas etc. may be held to be got through Lakṣanā, Lākṣaṇika-ratyādipratīti This may resemble Kumārila's position which holds Vākyārtha as Lakṣya

Dhanika further relates his position to that of Bhaṭṭa Nāyaka who advocated a new relation between Kāvya and Rasa Strictly speaking, against the Vyangya-vyañjaka sambandha between Rasa and Kāvya of the Dhvani theorist, the Tātparyavādin must say that the relation of the two is Vācya-vācaka or as Dhanika adds in the end Lakṣya-lakṣaka; but the case being one of poetry and there being a need to give a new kind of less prosaic process, the Vācya-vācaka sambandha itself is called Bhāvya-bhāvaka sambandha Poetic expression has a power called Bhāvanā and this is sanctioned, says Dhanika, by the Bhāvanā-vādins, viz, Bhaṭṭa Nāyaka, and is granted also by Bharata's description of Bhāvas ·

'भावयन्ति रसान् यस्मात् तस्माद् भावाः'

The most serious flaw in this theory is its view that Rasa is realised also by express mention of its name. This was the ancient belief and we find Udbhaṭa saying in his definition of Rasavadalamkāra that Rasa has as its seat (Āspada) *Svaśabda*, i e, its own name, its Sthāyin, its Sañcārin, its Vibhāvas and their Abhinaya (fourth Varga, 3.). Ānanda has criticised it in the first Uddyota and Abhinava also, both in the *Locana* and the *Abhinava-bhāratī*. In later times, as stated by Mammaṭa in a regular form, the chief of the Rasadoṣas is mention of the name of the Rasa, Svaśabdā-vācyatva of Rasa. Even Vyabhicārins are allowed Svaśabdābhidhāna only occasionally. It is plain that the Rasas cannot be realised in a verse enumerating the nine Rasas one after another. The text of the *Nāṭyaśāstra* cannot rouse the emotions which Nāṭya arouses

Bhaṭṭa Nāyaka was a great adherent of Rasa and though an adversary of the Dhvani-theorist, we must gather from Abhinava's words that he did *not hold Rasa as Svaśabda vācya anywhere.* Says Abhinava :—

"—रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव। p 19.

There is also this additional argument adduced by Ānanda to show that there is something called Dhvani If Rasa and the suggested Vastu and Alamkāra are not accepted as 'Dhvanyamāna' they must be vācya; if they are vācya, anybody knowing the meanings of words must realise them; but the fact is that only a few Sahṛdayas realise them This is a sure proof of something existing beyond the mere Vācya-vācaka

It has been pointed out by Ānanda that though the suggested is the primary thing, the expressed forms the means thereof Between them, it is a question of the former being primary and the latter accessary When the former

follows the view of Bhāvya-bhāvaka sambandha, we must conclude that Bhāvakatva is only a poetic or a new name based on Bharata's own etymology of the name Bhāva for Tātparya It is the counterpart of Tātparya of the ordinary utterance in the field of poetic expression But in criticising Bhaṭṭa Nāyaka, Abhinava seems to say that Bhaṭṭa Nāyaka accepted Rasadhvani and did not hold Rasa to be Vācya

रसध्वनिस्तु तेनैवाभ्युपगतः । p 15.

रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव । p 19

This, however, is not clear No doubt, as a staunch advocate of Rasa, Bhaṭṭa Nāyaka emphasised Rasa as Jīvita, the life of poetic expression, as Abhinava remarks on p 12 of his *Locana*

"त्र्यंशे काव्ये रसचर्वणा तावत् जीवितभूतेति भवतोऽपि अविवादोऽस्ति ।"

And for this Abhinava quotes the following text from Bhaṭṭa Nāyaka as authority :

काव्ये रसयिता सर्वो न बोद्धा न नियोगभाक् ।

This, Bhaṭṭa Nāyaka evidently said to distinguish poetry from epics from which one takes lessons (Bodha) and from Veda and Śāstra from which one takes injunctions regarding right and wrong conduct But in Kāvya, one simply enjoys This verse has to be related to the other oft-quoted lines of Bhaṭṭa Nāyaka 'शब्दप्राधान्यमाश्रित्य' etc, which distinguish in a similar manner poetry from Itihāsa or Ākhyāna and Śāstra On Dhvani, Bhaṭṭa Nāyaka has this definite statement quoted by Abhinava, but which is, it seems to me, rather misinterpreted to twit him

ध्वनिर्नामापरो योऽसौ व्यापारो व्यञ्जनात्मकः ।

तस्य सिद्धेऽपि भेदे, स्यात् काव्याङ्गत्वं, न रूपिता ॥

This is granted by Bhaṭṭa Nāyaka in the end, according to the well-known "Tuṣyatu durjana nyāya" Let there be a separate and distinct Vyāpāra called Dhvani, it is at best an accessary element in poetry, Kāvya-aṁśa or Kāvya-anga but not Kāvya-rūpī or Kāvya-ātman as described by Ānanda The Kāvya-rūpī or Kāvya-ātman is surely Rasa but not Rasadhvani as Abhinava would put it wrongly as Nāyaka's position To be correct, Nāyaka's Kāvya-ātman is Rasacarvaṇā or Rasabhoga got at, not through Dhvani to demolish which he wrote his treatise, but through Bhāvakatva and Bhojaktva Bhaṭṭa Nāyaka's attitude towards Dhvani at this stage when he accepts it as one of the elements of poetry is similar to that of Kuntaka who also accepts it as an element in poetry though not as something all in all To Kuntaka, Dhvani comes under some variety of Vakratā Says Ruyyaka that Bhaṭṭa Nāyaka accepted Vañjanā vyāpāra as an element in Prauḍhokti, as part of poetic power or Kavivyāpāra

भट्टनायकेन तु व्यङ्ग्यव्यापारस्य प्रौढोक्त्याभ्युपगतस्य काव्यांशत्वं ब्रुवता etc. p 9

In the text 'भावनाभाव्य एषोऽपि शृङ्गारादिगणो मत' Bhaṭṭa Nāyaka clearly states that Rasa is got at not by Dhvani but by Bhāvanā

In *Uddyota* I also, under the tenth Kārikā mentioning the Padārtha-vākyārtha-nyāya as a general analogy for the idea of means and end, Abhinava remarks :

न तु वाच्यस्य सर्वथा अनवभासः । अत एव तृतीयोद्योते घटप्रदीपदृष्टान्तबलाद् व्यङ्ग्यप्रतीतिकालेऽपि वाच्यप्रतीतिर्न विघटत इति यद्वक्ष्यति, तेन सह अस्य ग्रन्थस्य न विरोधः । *Locana*, p. 32.

Dhanika refutes this analogy of the pot and the light, Ghaṭapradīpa-nyāya. He holds Rasas as incapable of being described as Vyangya 'Vyaṅgya, Vyañjaka and Vyñjanā' are concepts related to that mode of our knowing things in which one object, entirely different and come into existence through its own causes, manifests another independent thing which has come into being through its own causes Thus the Vyañjaka-vyangya nyāya is used regarding a lamp and its light manifesting a pot ; the two things are independent, in origin and nature. The former manifests the latter. But in the case of Vibhāvas etc., which are described by the Dhvanivādin as Vyañjaka, there is nothing similar to this state of affairs which can justify the use of the concept of Vyañjaka and Vyaṅgya. The Vibhāvas etc. themselves are the conditions that bring Rasa into being They are so closely related to each other ; they are not utterly unrelated and independent of each other like the lamp and the pot Surely, the pot is not brought into being by the light ; the pot is made of or produced by the sherds made of mud. Therefore, the case of manifestation through Vyañjanā regarding Rasas on the analogy of the lamp and the pot is absurd in so far as the so-called suggesting elements and the suggested in Kāvya are so much inter-related and the former itself brings the latter into being Says Dhanika :

" एवं च सति रसादीनां व्यङ्ग्यत्वमपास्तम् । अन्यतो लब्धसत्ताकं वस्तु अन्येनापि(भि)-व्यज्यते, प्रदीपेनेव घटादि । न तु तदानीमेव अभिव्यञ्जकत्वाभिमतैः आपाद्यस्वभावम् । "

D. R. A, p. 122.

The above-given survey covers the whole ground of the discussion on Tātparya and Dhvani After the time of Ānanda, the pre-Abhinavagupta commentator and Abhinava's kinsman-predecessor, the author of the *Candrikā* on the *Dhvanyāloka*, inclined towards the Tātparyavādins and held, on the basis of all the suggested ideas being part of the poet's intention, that Dhvani was Tātparya There are two passages in Abhinava's *Locana* giving clue to this.

(1) p. 20

यस्तु ध्वनिव्याख्यानोद्यतः तात्पर्यशक्तिमेव विवक्षासूचकत्वमेव वा ध्वननमवोचत्, स नास्माकं हृदयमावर्जयति ।

(2) p 26.

यस्त्वत्रापि तात्पर्यशक्तिमेव ध्वननं मन्यते, स न वस्तुतत्त्ववेदी ।

The latter instance is not very clear but the former plainly says that the author of that view is a commentator on Dhvani, i.e., the *Dhvanyāloka* What exactly Bhaṭṭa Nāyaka said regarding Tātparya as against Dhvani, we are not able to know. From what we see from the *Avaloka* on the *Daśarūpaka* which

BHOJA

The position of Bhoja is one of compromise. He follows both Ānanda and the Tātparyavādins Bhoja is less of a critical and consistent analytical writer and is always for broad synthesis and ignoring of differences, a peculiarly fortunate position which enables him to follow everybody, to follow both parties at the same time Bhoja is very well acquainted with the *Dhvanyāloka* of Ānanda and there is no trace in his works of his acquaintance with either work of Abhinava Evidences of Bhoja's acquaintance with Ānandavardhana's work are available even in the *S.K.Ā* On p 628, Chapter V of the *S K.Ā* Bhoja quotes four Kārikās from *Uddyota* II of the *Dhvanyāloka* He says that in certain cases of Guṇas which are inherently fused with Rasas, there is no place for Saṃkara or mixture of Guṇa and Rasa. Here Ānanda's *Dhvanyāloka* II, Kārikās viii—xi on the three Guṇas, Mādhurya, Ojas and Prasāda (pp 79-82) are quoted and effectively utilised by Bhoja. This point is further explained in the Guṇa section. Similarly on the subject of Rasa and Alaṃkāra, Bhoja utilises three verses of Ānanda from *Uddyota* II, the first Parikara śloka on p 87, Kārikā xvii on p. 85 and the Parikara śloka on p 221 in the third Uddyota with change of the last foot

"रसवन्ति हि वस्तूनि", "रसाक्षिप्ततया" and "रसभावादि—"

How Bhoja utilises these verses of Ānanda is explained in the Alaṃkāra section These two sets of citations or rather 'unacknowledged appropriations' from Ānanda occur also in the same places in the *Śṛ Pra.* Chapter XI. Vol. II pp 398 & 404-5 In the *Śṛ Pra.*, in the latter case pertaining to Alaṃkāra, Bhoja quotes another Parikara śloka from the third *Uddoyta* of Ānanda's *Dhvanyāloka* namely, शृङ्गारी चेत् कविः काव्ये etc., (p. 222, *Dhvanyāloka*) In the *S. K. Ā* this verse is cited and made part of his Kārikās by Bhoja at the very outset in Chapter V (*S. K. Ā* p 474, Śl. 3.) Of course, Bhoja pushes into this verse his own interpretation of Śṛṅgāra as Ahaṃkāra

If we leave these two or three instances of citation of a few verses of Ānanda, the only other topic on which Bhoja draws upon Ānanda, and that to a very large extent, is Dhvani We shall now go into the question of Bhoja's attitude towards Dhvani Dr S. K De says in Vol II of his *Sanskrit Poetics* (p 229): "It will be convenient in this connection to take up the school of opinion represented by the writer on Poetics in the *Agnipurāṇa* and by *Bhoja*, which stands in many respects apart from the Kasmirian school of Ānandavardhana and which appears to have been entirely untouched by the implications of the Dhvani theory." On p 261 of the same volume, he says "The prominence given to Rasa and *the absence of the Dhvani theory in Bhoja*, therefore, need not surprise us." We again find on the same page "He (Bhoja) even appropriates Kārikās from the *Dhvanyāloka, although he does not accept its theory.*" On the next page (262) Dr De says "His (Bhoja's) huge compilation . . represents apparently one of the several forms of arranging the teachings (*with*

the exception of ignoring the Dhvani theory) " These remarks are of course based upon what one can know from Bhoja's *S K A* One cannot write like this after seeing Bhoja's *Śṛ Pra* But even in the *S K. A* the concept of Dhvani is not entirely absent Bhoja accepts Dhvani in the *S K. A.* as well as in the *Śṛ Pra* But he follows Bhāmaha, Daṇḍin and Vāmana in bringing down every item under Alamkāra or Guna; under Alamkāra ultimately, for Guna also is Alamkāra Thus Rasas are called both the Artha Guna Kānti (as described by Vāmana) and as Rasavad alamkāra or Alamkāra of the category named Rasokti In a similar manner, Dhvani is called by Bhoja the Śabda guna Gāmbhīrya

ध्वनिमत्ता तु गाम्भीर्यम् *S K A* I 73 p 55

Just as Rasa is held as Rasavad alamkāra because Rasa also is a beautifying factor of expression, so also Dhvani is held by Bhoja as the Guṇa embellishing expression A Vācyopaskāraka may be a Guna or an Alamkāra; if Rasa was an Alamkāra to Bhāmaha and Daṇḍin, it was a Guna for Vāmana In a similar manner, Dhvani was a Guna to Bhoja Stopping with this only, we can say that Bhoja's position towards Dhvani is a kind of Antarbhāvavāda, an Antarbhāva in Guna and through it in Alamkāra

यद् गुणालङ्कारव्यतिरिक्त तथाप्यस्ति न भवति । × × × चारुत्वहेतुः ध्वनिः । तत्र तद्रूपतिरिक्तः— ।" *Locana* p 5

This apart, we can see traces of Dhvani in other places in the *S K A* of Bhoja In the Guṇa section itself we find Dhvani in other Guṇas besides Gāmbhīrya Bhoja's Artha guṇa Gati is a case of Dhvani

गतिरेषा स्यादवगमः योऽर्थादर्थान्तरस्य तु ।

Ratneśvara says on this तेन सहृदयहृदयस्मात् अर्थात् कांस्यतालानुस्वानन्यायेन तादृशमर्थान्तरमवगम्यते सा गतिरिति लक्षणार्थः ।

Ratneśvara says on I 121

ध्वननव्यापारोन्मेषाय गुणत्वलाभः ।

We meet with Dhvani in Bhoja's Śabdālamkāras also Dhvani or the getting of some meaning for which there is no word in the expression, presupposes suppression The idea of suppression or hiding of the idea is used as a concept called Samvṛti which goes to produce many Alamkāras Thus, Bhoja uses Samvṛti in his Śabdālamkāras, Mudrā, Ukti and Bhaṇiti (pp 146 150-1, & 154) All these cases involve Dhvani Commenting on Bhoja's Śabdālamkāra called Kalpanā bhaṇiti, Ratneśvara says

तेन भणितिः विधिनिषेधयोः निषेधस्वरूपात् विधिरूपा भवतीत्यर्थः ।

Bhoja himself says this in his comments on the illustrative verse.

" —स्वरूपमर्पयति विधिनिषेधौ निर्णयविषया । '

We meet with the suggested idea in Bhoja's Arthālamkāra section also Bhoja's Arthālamkāra called Sūkṣma is a case of pure Rasadhvani from Arubhāva This Sūkṣma Bhāmaha refuses to accept as any Alamkāra (II. 86), whereas Daṇḍin calls it with a vengeance, Uttamabhūṣaṇa, a great

Alaṁkāra. Bhoja takes it with some change from Daṇḍin. Sūkṣma is the conveying of a subtle meaning or idea through the expression of attendant signs. इङ्गिताकारलक्ष्योऽर्थः सौक्ष्म्यात् सूक्ष्म इति स्मृतः II. 260 *K A.* In the second instance given by Daṇḍin, it is a case of Rasadhvani from Anubhāva. The first illustration giving the secret symbol of closing the lotus as suggesting the evening as the appointed hour, is cast off by Bhoja Bhoja also gives two varieties of Sūkṣma : One, suggestion of Rasa from an Iṅgita or Anubhāva and the other from Ākāra, Sāttvika bhāvas like Romāñca.

तत्र इङ्गितलक्ष्यमभिधीयमानसूक्ष्म यथा—"तां प्रत्यभिव्यक्तमनोरथानाम्" इति। अत्र स्वयंवरमिलितानां राज्ञां राजपुत्रीं प्रति प्राप्तिलक्षणस्य मनोरथस्य शृङ्गारचेष्टात्मकेन इङ्गितेन व्यङ्ग्यत्वात् अयमिङ्गितलक्ष्यः अभिधीयमानः सूक्ष्मभेदः। p. 285 *S. K. A.*

Bhoja recognises another kind of two classes of Sūkṣma, the expressed and the suggested, Abhidhīyamāna and Pratīyamāna.

वाच्यः प्रतीयमानश्च सूक्ष्मोऽत्र द्विविधो मतः। III. 22.

The description of an Anubhāva and a Sāttvikabhāva and the suggestion of Rasa through them is called Abhidhīyamāna Sūkṣma; the Pratīyamāna Sūkṣma is case of Rasadhvani through a Vyabhicārin being described.

व्याहृता प्रतिवचनं न ददाति, रुध्यत्येकैकस्मिन्।
आर्या कार्येण विना, प्रदीप्यमाने नदीकच्छे॥

Commenting on this illustration (p. 286 *S. K. A.*) Bhoja explains the latter case. In the third instance of Pratīyamāna-sūkṣma, we have Irṣyāvipralambha dhvani (p. 287). Bhoja does not seem to hold seriously that Rasa is anything but Pratīyamāna; he seems to hold it as Abhidhīyamāna also. If he recognises an Abhidhīyamāna variety of Sūkṣma also, it is because he finds the Svaśabda of the emotion in the two illustrative verses :

"तां प्रत्यभिव्यक्तमनोरथानां" and सा यूनि तस्मिन्नभिलाषबन्धं"

Therefore it is that Bhoja says :

"मनोरथस्य अभिधीयमानस्य × × × इङ्गितेन व्यङ्ग्यत्वात्।

2. Anyonyālamkāra (III. Pp. 294-5) is described by Bhoja as having three varieties, Vācya, Pratīyamāna and Ubhaya In the illustration for the Pratīyamāna anyonya, the well known Gāthā of a traveller drinking water with fingers widely opened and the girl pouring him water slower and slower, and thinner and thinner, Bhoja says that their mutual (Anyonya) love (Anurāga) is suggested (Pratīyamāna)

3. A case of Alaṁkāra-dhvani is found in the Arthālaṁkāra section. P 305 *S. K. A* Bhoja speaks under Vyatireka, of Pratīyamāna Sādṛśya

4. Finally, in his comments on Sambhavālamkāra, Bhoja refutes the older conception of Sambhava which clearly shows Bhoja's disapproval of the Anumāna theory of Rasa-realisation This is not exactly a point showing Bhoja's acceptance of Rasadhvani but is given here as a point that is

bound to be of interest in connection with the question of Dhvani and Rasadhvani. Bhoja says on p 291 III. *S. K. A.*

अत्र यथा खार्यां द्रोणः, शते पञ्चाशत् इति नियमः, नैवं विप्रलम्भे अलङ्कानासंकल्पनम, अनशनम् अक्ष्णोः, मधुनो या प्रत्यादेशः, सुहृदुदन्तलाभारम्भे या नयनस्पन्दनानि; संभाव्यन्ते च प्रभूतकारण (णा) लोकादित्येव विधिरूप एव सम्भवः।"

He says that the Sambhava of Drona in Khāri, of 50 in 100 is nothing but Anumāna सोऽनुमानात न भिद्यते। *S K A* III 26 He does not accept that

... says ...

"न च अर्थशक्तिमूले व्यञ्जने अनुमानशङ्का। व्यङ्ग्यव्यञ्जकयोः अविनाभावाभावात्। नम्राननत्वादिकार्यस्य अनेककारणत्वात्।"

5. Upamā is given as Abhidhīyamāna and Pratīyamāna

The above points related to Dhvani in the Alamkāra section in the *S. K. A* are found repeated, though without the comments, in the *Śr. Pra* also. Besides, in the 22nd chapter of the *Śr. Pra* (Vol III. pp 368-9) Bhoja classifies Anurāga into 24 varieties, two of which form a distinction into Abhidhīyamāna and Pratīyamāna

These odd contacts with Dhvani apart, Bhoja completely accepts Dhvani as the greatest Vyāpāra ruling in the realm of poetry and embodies much of Ānanda's text in his own treatment of Dhvani in the *Śr. Pra.*, as we shall see presently

We meet with Dhvani for the first time at the end of chapter VI in the *Śr. Pra* Bhoja has explained 'Artha' as 'superimposition' (Adhyāsa) or 'transfiguration' (Vivarta) of the Śabda Brahman due to Avidyopādhi This, it is pointed out, may apply to the meaning which is primarily associated with Śabda, viz, the Abhidhīyamāna Artha, and Bhoja adds, there is another kind of Artha also called the Pratīyamāna How is it related to the Śabda Brahman? Is it also explainable by Adhyāsa and Vivarta?

Bhoja accepts the existence of the 'implied', the Pratīyamāna Artha He quotes Ānandavardhana's verse on it प्रतीयमानं पुनरन्यदेव etc. (*Dhvanyāloka* I 4.) It is also accepted here by Bhoja that the Pratīyamāna appears after the appearance of the Vākyārtha, - वाक्यार्थभावनोत्तरकालमवगते. This Pratīyamāna is another 'state', Avasthāntara, of Śabda, a Vipariṇāma of the Śabda Brahman This theory of Vipariṇāma or transformation is adopted by Bhoja, and Adhyāsa and Vivarta are cast off Vipariṇāma, he says, explains both the Abhidhīyamāna and the Pratīyamāna The Pratīyamāna is, as much as the Abhidhīyamāna, a Vyāpāra of the Śabda and this, Bhoja says, is a subject which he will speak of at length in a further section.

Further, Bhoja briefly indicates here the nature of this variety of Artha called Pratīyamāna He gives an illustrative verse ग्रामतरुणं तरुण्या etc

(quoted in the *Dhvanyāloka* on p 109) and explains the full purport of this eulogy on a king The actual meanings of the words form the expressed sense, the Abhidhīyamāna; the conceiving of the king as an Avatāra of Viṣṇu is *implied* in the verse and this is Pratīyamāna; there is a further meaning also *suggested*, that this king-Avatāra of Viṣṇu is superior to the other Avatāras; this forms the final Tātparya and it is called Dhvani in the realm of poetry.

As promised at the end of Chapter VI, Bhoja takes up Dhvani in Chapter *VII*. *It* has been explained in the section on Sāhitya that *Bhoja* has schemed out a system of poetics under the concept Sāhitya which consists of three departments of relations between Śabda and Artha. The first two departments cover grammatical relations, Vṛtti, Vivakṣā, Tātparya and Pravibhāga; Vyapekṣā, Sāmarthya, Anvaya, and Ekārthībhāva Vṛtti covers Abhidhā, Lakṣaṇā and Gauṇī; and other significative capacities known to us as Tātparya and Vyañjanā, we find constituted into a separate category, the third in the first set called Tātparya Strictly speaking Vṛtti and Tātparya should not have been given as two separate classes; all Śaktis, Abhidhā, Lakṣaṇā, Gauṇī, Tātparya and Dhvani, must have been considered together. Bhoja, however, treats of Tātparya and Dhvani separately, because Abhidhā, Lakṣaṇā and Gauṇī are taken as Padaśaktis and under Tātparya, Bhoja investigates the Vākya-artha.

Bhoja's acquaintance with the *Dhvanyāloka* is amply proved in this section of his work. Earlier, we saw, Bhoja quoted Ānanda I. 4 प्रतीयमानं पुनरन्यदेव etc., and accepted the suggested idea also and explained it as appearing after the Vākyārtha In this section on Tātparya and Dhvani proper, Bhoja, as can be seen by a perusal of the text appended herewith, borrows freely from Ānanda Ānanda I. 13., the definition of Dhvani, the varieties of Pratīyamānārtha which Ānanda shows as samples in the beginning to prove the existence of a sense separate and different from the expressed one (pp. 16-23 *Dhva A*), some of the verses given by Ānanda here as illustrations and a few other ideas found in the *Dhva. A.* are found here in Bhoja's text on Dhvani. Though Dhvani is accepted by Bhoja, Ānanda is not completely followed by him, Bhoja borrows, adjusts and adapts Ānanda's Dhvani. He reconciles Ānanda to the Tātparyavādin, makes the equation that Tātparya is identical with Dhvani.

Whatever sense is intended to be conveyed by words form their purport, Tātparya This purport or Tātparya is of wide extent and of more than one kind It may be expressed, '*implied*' or '*suggested*',—Abhidhīyamāna, Pratīyamāna and Dhvanirūpa. The expressed or Abhidhīyamāna sense is the Vākyārtha, the meaning of a sentence got at by Ākāṅkṣā, Sannidhi etc., after the separate words have delivered their individual meanings through one or the other or one or more of the three Śabda śaktis or significative capacities of words called Abhidhā, Lakṣaṇā and Gauṇī In the sentence—गौः गच्छति—, "the cow goes" is the Abhidhīyamāna vākyārtha.

There are cases of other kinds of sentences which, when the expressed sense alone is taken into consideration, mean nothing or tend to mean more The expressed sense is in one case displaced by an implied sense and in the other, supplemented by a further and implied sense The conditions which manifest or aid the manifestation of this additional sense, both in cases of incompatibility of the expressed and compatibility of the expressed, are such as the meaning, the context, propriety etc If a father says to his son who is about to go to an enemy's house for dinner, "Well, eat poison", the mere expression itself or its expressed sense which is an injunction (Vidhi) to eat poison obviously means little and naturally drives us to explore the context and set our mind at rest by finding out the meaning that the father's real intention is not that his son should die by eating poison but that he should realise that it is better to eat poison and die than dine at such a person's house, that, in short, the son should not go to dine there This is a case of the primary sense being incompatible and hence calling forth some other implied meaning Similarly, a primary compatible meaning may be attended by the rise of another wave of meaning Both the cases are called Pratīyamāna

If, after the appearance of the expressed sense, either Śabda or Artha, completely subordinating itself gives rise to another sense, it is said that, in those cases, Śadba and Artha *suggest* another sense If an Artha or one sense itself suggests another, the suggesting Artha is subordinate and the suggested Artha shines forth as the chief idea This is not universal; for this rise of a suggested sense can be likened to two phenomena,—*resonance*, Anunāda and *echo*, Pratidhvani, it is only such metals as bronze which, when struck, give rise to ripples of resonance and it is only a few spots like caves where one's voice is echoed This Dhvani or the suggested idea appears after the rise of not only the expressed sense but also of the implied or ... for instance when it is said, "She winks"—

[illegible]

winking of eyes that the woman ... This first extra-meaning is Pratiyamāna of the eye, but only a mortal being There is yet further significance possible in the small expression The winking raises the vision of a pair of exquisitely sparkling eyes whose beauty excites emotion This last sense, namely, the beauty of her eyes is said to be the *suggested* sense, Dhvani

The expressed sense, on analysis, shows itself to be one of the four kinds, an injunction, a prohibition, a case of both or a case of neither

The Pratīyamāna is entirely different from the expressed It is of various kinds. If the expressed is an injunction, it may be that the Pratīyamāna is a prohibition That is, though to all appearance an expression may contain in its words only an injunction, its real purport may be its opposite, prohibition. Bhoja points out, illustrates and explains some varieties

They are :

1, 2 : Prohibition from Injunction and vice versa.
विधौ निषेधः and निषेधे विधिः

3 A further Injunction from an Injunction : विधौ विध्यन्तरम्

4 „ Prohibition „ a Prohibition : निषेधे निषेधान्तरम्

5. Another Injunction from both Injunction and Prohibition :
विधिनिषेधयोर्विध्यन्तरम्

6. " Prohibition " " " "
विधिनिषेधयोर्निषेधान्तरम्

7. An Injunction from a case of neither Injunction nor Prohibition :
अविधिनिषेधे विधिः

8 A Prohibition from a case of neither Injunction nor Prohibition :
अविधिनिषेधे निषेधः

9 Neither Injunction nor Prohibition from an Injunction : विधावनुभयम्

10. " " " Prohibition : निषेधेऽनुभयम्

11. Neither Injunction nor Prohibition from a case of both Injunction and Prohibition : विधिनिषेधे अनुभयम्

12. Neither Injunction nor Prohibition from a case of neither Injunction nor Prohibition : अविधिनिषेधे अनुभयम्.

This forms an amplification of what is found in the *Dhvanyāloka* I. pp. 16-23. Ananda has only indicated the nature of the suggested sense as being totally different from the expressed by a few examples : विधौ निषेध., निषेधे विधिः विधावनुभयम्, निषेधेऽनुभयम् and one case of general difference, वाच्याद्विभिन्नविषयः and he concludes अन्ये चैवंविधाः प्रकाराः वाच्याद्विभेदिन. प्रतीयमानभेदाः संभवन्ति। तेषां दिङ्मात्रमेतत् प्रदर्शितम्। p. 23. These are taken by Bhoja as also most of the illustrative Gāthās given here by Ānanda, and similar varieties are elaborated. A few of the other illustrative Gāthās in Bhoja are also taken from other sections of the *Dhvanyāloka* itself, *Uddyotas* II and III

Dhvani, Bhoja has said, is what appears after the Abhidhīyamāna and the Pratīyamāna It is not clearly understandable why Bhoja separated the Pratīyamāna and the Dhvanyamāna In Ānanda, there is no such difference. Pratīti, Avagama, Dhvani, all mean the same thing in the *Dhvanyāloka*. When everyone was denying the very existence of Dhvani, Ānanda tried to prove its existence step by step He first started by stating that Artha in Kāvya which Sahṛdayas relish is of two kinds, the expressed and the implied or suggested, Vācya and Pratīyamāna (I 2) Just as the various limbs of the beautiful woman or the body of that woman itself is one thing and besides that there is something hanging over her called Lāvaṇya, so also there is in poetry something which is totally different from the expressed and the obvious,

the Vācya This is borne out by experience This something in poetry is also experienced as being separate and altogether different from the Vācya, the expressed. If in a set of instances it can be shown to exist in this manner, separately and different from the expressed, the first stage is crossed and the opponents must accept that a separate non-expressed sense is a fact For this purpose, Ananda avoids the name of Dhvani which he wants to give to that suggested sense and the process of its realisation, and generally introduces his critics and readers to the other unexpressed sense He accordingly gives five instances of such unexpressed sense, regarding Vastu (Vastudhvani). This Bhoja seems to take by itself and as separate from Dhvani, which according to him is the third kind of Tātparya, appearing after and through the second, named the Pratīyamāna. The Pratīyamāna is defined by him as the extra-meaning immediate to the Abhidhīyamāna Proper emphasis on the condition "उपसर्जनीकृतस्वार्थ" in a case of Dhvani from Śabda or Artha or both is not laid by Bhoja and there is, as a matter of fact, no critical and deep or intense study and exposition of Dhvani in Bhoja's work After the release of the mere expressed Vākyārtha from a Vākya, the sense, in many cases, goes on revealing more and more The first revealed ideas which are not directly expressed by so many words in the sentence is the Pratīyamāna ; the next or subsequent or final revelations constitute Dhvani. If we examine Bhoja's explanations of his own illustrations of the several varieties of Dhvani, we shall see that, in each and every case, Dhvani passes through Pratīti or the Pratīyamāna Artha, and the suggested, Dhvanyamāna, always arises at the back of or through the Pratīyamāna "एतत् प्रत्याययत् इदं ध्वनति" is the phraseology in all cases We can say that the two do not differ except in the fact that the Pratīyamāna is the first risen Dhvani and Dhvani itself is subsequent Dhvani Almost all the Gāthās given as illustrations for the varieties of the Pratīyamāna are taken up in the Dhvani section and the suggested idea or Dhvani is pointed out in all of them As regards these, Bhoja says that the Dhvani is the suggestion of how clever the lover or the lady or her friend is, how much one loves the lady and so on In the verse शिवरिणि क नु नाम etc, all non-expressed implied ideas are called Pratīyamāna and as for the suggestion or Dhvani, Bhoja says it is the *love* of the man for the lady described in that verse In the Gāthās भम धम्मिअ etc, Bhoja assigns all implied *ideas*, Arthas or Vastus to the class of Pratīyamāna' and gives the Vaidagdhya of the Nāyikā or her Ceṭī as the suggested, Dhvani.

नयवत्या वैदग्ध्यं ध्वनति । प्रार्थनावैदग्ध्य ध्वनति । स्खलितगोपनेषु सखीगोपनेषु सखीवैदग्ध्य ध्वनति । वर्णनीयाया. चाटूत्कर्षप्रतीतिं ध्वनति । वर्णनीयायाः स्वानुरागं प्रकाशयति । and so on Thus, the first risen suggestion is Pratīyamāna, it is of the nature of *Vastu-dhvani* only, to adopt here Ananda's phraseology and classification The subsequent or final suggested idea is described as Dhvani proper. It is *mostly* of the nature of Bhāva, that is, Sthāyin like Anurāga or Rati as in the case of शिखरिणि क नु नाम etc which forms the Rasādi dhvani of Ānanda or Anubhāvas etc, like Vaidagdhya, Rūpotkarṣa (Uddīpana vibhāva) and the like, which are Guṇas of the Nāyaka and Nāyikā, and similar things which

however come more and more under the category of Vastudhvani If however Bhoja had really persued such distinction or made some such clear classification that Vastu-Alaṁkāra Dhvanis form the Pratīyamāna and that Rasabhāva dhvani is the Paramatātparya and Dhvani, it would have been interesting Or, if he had emphasised 'Upasarjanīkṛtasvārthatva' in the definition of Dhvani, he could have separated the Pratīyamāna as Guṇībhūtavyaṅgya or cases of Alaṁkaras where Dhvani is not pronounced. As different from this, he could have given Dhvani as cases where it dominates over the subordinated Vācya He must then have defined and illustrated both differently. As it is, we must say that Bhoja has not made out any point to distinguish the Pratīyamāna and Dhvani. A distinction into Vastu-Alaṁkāra dhvanis and Rasādidhvani, Bhoja did not hit upon at all; he found the Paramatātparya to be of the form of Vastu also and so he vaguely left the question, leaving it to us to define his position systematically Hemacandra who reproduces the text of the *Śṛ. Pra.* on the varieties of the Pratīyamāna considers the whole text as referring to what Ānanda distinguishes as Vastudhvani. See Hemacandra, *Kāvyānuśāsana* pp. 26-34.

At best, we can say from Bhoja's text only this much that the Pratīyamāna is 'Avāntara-gamyamāna artha' or 'Abhidhīyamāna-avyavahita-dhvani' and Dhvani is 'Paramatātaparya.'

For all practical purposes, we must ignore this vague distinction into Pratīymāna and Dhvani. Tātparya must be described as having only two kinds, the expressed and the non-expressed or the extra-sense that is implied or suggested. It would have been enough if Bhoja had given Tātparya as being two-fold, Abhidhīyamāna and Pratīyamāna otherwise called Dhvanyamāna While explaining the relation of the non-expressed, Anabhidhīyamāna or Abhidhīyamāna-atirikta, with the Śabda Brahman as one of Vipariṇāma, Bhoja mentions only the Pratīyamāna, though immediately, he cites a verse and points out in it a set of implied ideas, the former part of which he calls Pratīyamāna and the latter part Tātparya or Dhvani

WHAT IS BHOJA'S TĀTPARYA?

The Tātparya śakti refuted by Ānanda is the Mīmāṁsaka's Upholding it, Dhanika says that it is not necessary to recognise a new function called Dhvani Bhoja follows in the gap between the two and greets both with both his hands He accepts Ānanda's Dhvani and his adversaries' Tātparya. Tātparya is used by Bhoja in two meanings, one bigger and another a more restricted one. While he speaks of Tātparya as one of the four Kevala-śabda sambandha-śaktis (Vṛtti, Vivakṣā, Tātparya and Pravibhāga), he uses Tātparya in the larger sense Under it comes the Abhidhīyamāna Vākyārtha which Ānanda urges must be the proper meaning of Tātparya. But Bhoja brings under it Ānanda's Dhvani, as Dhanika and other earlier critics of Ānanda urged. The Abhidhīyamāna is not called exactly Tātparya A special Śakti like that is not called forth by Bhoja for the primary import of a sentence, as by the Mīmāṁsakas The primary sense of a

sentence he says, is got at by Ākāṅkṣā, Sannidhi, Yogyatā etc, when the words themselves deliver the meaning of each through Abhidhā, Lakṣaṇā or Gauṇī Śakti Or, as Kumārasvāmin puts it, the very sentence in proper grammatical build gives its Vākyārtha by its own inherent nature "तदत्र वाक्यगतो वाक्यार्थः कथं प्रतीयत इति चेत्, तार्किकाणामिव वाक्यमहिम्ना, न पुनः तात्पर्येण मीमांसकानामिवेति ब्रूमः। अत एव ते वर्णयन्ति आकाङ्क्षादिमत्त्वे सति पदानां पदार्थानां वा समन्वयशक्तिः वाक्यम् तदुक्तार्थो वाक्यार्थः।" Pp 32-33 *Pratāparudrīya Vyākhyā* Bālamanoramā Edn Therefore, regarding Abhidhīyamāna, Bhoja must be said to follow the Tārkikas Tātparya is the general name for his Abhidhīyamāna as well as other kinds of non-expressed meanings. It is the name of the Abhidhīyamāna as well as of the Pratīyamāna and the Dhvanyamāna Arthas The two, the Pratīyamāna and Dhvanirūpa, can however be clubbed together and Bhoja can, after ascribing the primary Vākyārtha to the power of the Vākya itself (Vākyamahimā), reserve the name Tātparya to the suggested As a matter of fact, in certain passages he has made such a reservation that Tātparya is Dhvani In the oft-referred-to discussion of Dhvani at the end of chapter VI of the *Śṛ Pra*, Bhoja gives the Abhidhīyamāna-meanings of the verse and reserves the name Tātparya for the third sense, which he says is called Tātparya in the world of ordinary expression but goes by the name of Dhvani in the world of poetry

(1)"—तात्पर्यम्, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः।"

(2) On p. 44 (Vol. II) Bhoja says "अभिधीयमानम् प्रतीयमानम्, तात्पर्यं (ध्वनिः) च—।"

Dhanika's view and the view refuted by Ānanda is the extension of the Mimāṁsaka Tātparya to cover Dhvani also Bhoja cannot be said to reject this also It is really a great task to find out whether Bhoja rejects any view. He goes on piecing together all views Ānanda would agree with Bhoja if the latter could confine Tātparya to the Abhidhīyamāna and leave the Pratīyamāna and Dhvani as being above the Tātparya and as being Dhvani. Dhanika would agree with Bhoja if the latter calls Abhidhīyamāna Vākyārtha the Tātparya and also the Pratīyamāna and the Dhanyamāna as Vākyārtha and Tātparya Bhoja does so, all the amount of thought directly and indirectly expressed by a sentence is held as Tātparya by Bhoja, according to the Tātparyavādins. but here Bhoja votes for an analysis of the mass of ideas expressed directly and indirectly and labelling each variety. At this stage, he says that beyond the Vākyārtha got at by the power of the Vākya itself through Ākāṅkṣā etc, there is a class of ideas got at by suggestion, and Dhvani is here accepted He even goes so far as to restrict the name Tātparya
... that is to Dhvani, within which we can include his Pratīya- ... and at a latter stage,
Tātparya a name
says that there
for Dhvani A clearer position is ...
are only three capacities, Abhidhā, Lakṣaṇā and Dhvani, and Dhvani itself is Tātparya

"तात्पर्यार्थोऽपि व्यङ्ग्यार्थ एव, न पुनः पृथग्भूतः। अभिधालक्षणाव्यञ्जनाख्याः तिस्रः शब्दवृत्तयः।"

Kumārasvāmin explains :

"ननु चतुर्थे तात्पर्यार्थे जाग्रति कथमर्थत्रैविध्योक्तिः, इत्याशङ्क्य तस्य तृतीयेऽन्तर्भाव इत्याह— तात्पर्यार्थ इति। अत्र वक्तृबुद्धिमधिरोपितः वाक्यावगम्यः वाक्यार्थः रसादिरूपः तच्छब्देनोच्यते। तस्मिन् पराः तत्पराः तदासक्ताः, तद्विषया इत्यर्थः। तेषां भावः तात्पर्यम्। ननु अभिहितानां पदार्थानां अर्थाभिधायिनां वा पदानां विशिष्टार्थप्रत्यायनशक्तिः तात्पर्यमिति मतभेदेन मीमांसकाः वर्णयन्ति। अतस्तन्मते देवदत्त गामानयेत्यादौ देवदत्तकर्तृकदण्डकरणकगोकर्मकानयनरूपः विशिष्टार्थ एव व्यङ्ग्यत्वविधुरः तात्पर्यविषयत्वात् तात्पर्यार्थ इत्युच्यते; कथमस्य व्यङ्ग्येऽन्तर्भावः इति चेत्, सत्यम्। न हि तावन्मात्रे कविसंरम्भविश्रान्तिः। काव्यशब्दानामन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिविषयभूतस्य प्रधानस्य प्रयोजनान्तरस्य असंभवात्। किन्तु तदर्थव्यापारेण प्रतीयमाने सामाजिकानन्दास्वादफले रसादावर्थान्तरे। अतस्स एव तात्पर्यार्थः। तत्प्रत्यायकपदार्थशक्तिरेव तात्पर्यं कविसमये। × × × अतो × ×व्यञ्जनस्यैवेदं नामान्तरकरणमिति ×।" P. 32.

Bālamanoramā Edn.

तस्माद् व्यञ्जनापरपर्यायमेव तात्पर्यं कविभिरङ्गीकृतम्, नान्यदिति सिद्धम्।

अत एवोक्तं भावप्रकाशे—

अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः।
काव्ये रसालंक्रियादिः वाक्यार्थो भवति स्फुटम्॥ (p. 150 Gaek. Edn.)

उक्तं च ध्वन्याचार्यैः "यत्त्वभिप्रायविशेषरूपं व्यङ्ग्यं शब्दार्थाभ्यां प्रकाश्यते तद्भवति विवक्षितं तात्पर्येण प्रकाश्यमानम्" इति। (*Dhvanyāloka* III P 199) *Ibid* P. 33 Balamanoramā Edn.

Vidyānātha and Kumārasvāmin clearly identify Tātparya and Dhvani. This Tātparya does not mean that of Mīmāṃsakas but is only another name for Dhvani A general sense of 'Tatparatva' i.e., Rasādiparatva is put on Tātparya by Kumārasvāmin and such a general usage of Tatparatva is met with in the *Dhvanyāloka*

तत्परावेव शब्दार्थौ यत्र व्यङ्ग्यं प्रति स्थितौ।

At the end of *Uddyota* I., Ānanda says.

"—तात्पर्येण प्रकाशन यत्र व्यङ्ग्यप्राधान्ये स ध्वनिः।"

and Abhinava explains this Tātparya as the final and chief purport :

तात्पर्येण विश्रान्तिधामतया। प्रयोजनत्वेनेति यावत्।

and more similar instances are available in the text of the *Dhvanyāloka*. Ānanda will not have any objection to such an interpretation of Tātparya, enabling it to become a synonym of Dhvani Kumārasvāmin quotes from the third Uddyota of Ānanda the concluding part of Ānanda's arguments showing how the Mīmāṃsakas also, if they want to explain the difference between Pauruṣeya and Apauruṣeya Śabda, must accept Dhvani or Vyañjanā. (P 199)

Both the sections on Dhvani in the 6th and 7th chapters of the *Śr. Pra.* close with the following verses

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसंपदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
शृङ्गार एव हृदि मानवतो जनस्य ॥

and

यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।
तात्पर्यं अर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ॥
सौभाग्यमिव तात्पर्यम् आन्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ॥

Bhoja *Śr Pra* Chapters VI and VII.

In ordinary speech and writing, the purport is called Tātparya, but the purport in poetic expression is called Dhvani And what is the difference in the nature of the ordinary utterance and the poetic utterance, that purports of the two must be called by two different names, Tātparya and Dhvani? Ordinary talk and writing is "Avakra", not beautiful, poetic expression "Vakra," beautiful

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Therefore a more graceful name for Tātparya is Dhvani; this is the idea we

intended idea, is a quality of Artha ... Dhvani on the other hand is Śabda dharma What does Bhoja mean by this? Does he mean that Dhvani is the name of the Vyañjakaśabda and that Tātparya is the name of the Vyangyātha? That Dhvani is the Vyañjanā-śabdavyāpāra and Tātparya is its result? Or, does he mean that Śabda-dhvani is Dhvani and Arthadhvani is Tātparya? The last is clearly impossible; for, he speaks of Dhvani as pertaining to both Śadba and Artha Again there is more poetry than any scientific analysis, when Bhoja says that Tātparya is internal, is the Saubhāgya of Vāk or speech, and Dhvani is external, the Lāvaṇya of Vāk Another attempt, Bhoja makes to clarify the issue, he says in conclusion that you can call either by either name, they are identical; just as the months of Caitra and Vaiśākha, so called from an astronomical point of view, are called Madhu and Mādhava from another point of view, by two other names, so also the purport of an expression can be called Tātparya or Dhvani To sum up

1. Bhoja accepts Ānanda's Dhvani

2. He first calls it a department of Tātparya, but finally says that the two are identical. In the latter stage, Tātparya does not include Abhidhīyamāna vākyārtha but is a name of the Pratīyamāna and the Dhvanyamāna Arthas

3. Bhoja makes an artificial division of the suggested element into Pratīyamāna and the Dhvanirūpa, which is unnecessary.

4 The distinction into Dhvani of Alaṁkāra, Vastu and Rasādi found in Ānanda is absent in Bhoja.

5. "Upasarjanīkṛtasvārthatva" is mentioned by Bhoja as part of the definition of Dhvani but its implications are not realised and worked out. "Dhvanikāvya where Dhvani is predominant, Guṇībhūtavyaṅgya and Citrakāvya or Avyaṅgya" is the other classification of Ānanda, missed in Bhoja.

Analysis of the concept of Dhvani itself and the classification of Dhvani is not made by Bhoja to such an extent as is seen in Ānanda. Later writers have worked out the possible varieties of Dhvani to 1326. (See Vidyānātha, p 55 Bālamanoramā Edn.) But the chief varieties indicated by Ānanda are.

Lakṣaṇāmūla Avivakṣitavācya.
- Arthāntarasaṁkramitavācya.
- Atyantatiraskṛtavācya.

Abhidhāmūla Vivakṣitānyaparavācya.
- Asaṁlakṣyakrama (Rasādidhvani)
- Saṁlakṣyakrama (alias Anunāda or Anusvāna or Anuraṇanadhvani)
  - Śabdaśaktimūla.
  - Arthaśaktimūla
  - Ubhayaśaktimūla.

Dhvani is first of all classifiable according as it is a case of suggestion from Śabda or Artha; for, one of the reasons, as Ānanda says, why Dhvani is not Vācakatvavyāpāra is that Vācakatva is a pure Śabdavyāpāra while both Śabda and Artha display power of suggestion

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वम्, यद् वाचकत्वं शब्दैकाश्रयम्, इतरत्तु तदाश्रयम्, अर्थाश्रयम् च। शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात्। P. 191, III. *Dhva Ā.*

It is from this point of view that Ānanda classifies Saṁlakṣyakrama-vyaṅgya which resembles resonance, Anusvāna or Anuraṇa or Anunāda, into Śabdaśaktimūla and Arthaśaktimūla.

क्रमेण प्रतिभात्यात्मा योऽस्यानुस्वानसंनिभः।
शब्दार्थशक्तिमूलत्वात् सोऽपि द्वेधा व्यवस्थितः॥ Dhva. Ā. II. 21.

Similarly, Avivakṣitavācya or the Lakṣaṇāmūladhvani and the Vivakṣitānyaparavācya or the Abhidhāmūladhvani are explained by Abhinava from the point of Śabda and Artha. He says that in the former, there is more of Śabdadhvani, and the latter, more of Arthadhvani.

"अत एव अर्थोऽत्र प्राधान्येन व्यञ्जकः, पूर्वत्र शब्दः। शब्दोऽत्र ('सुवर्णपुष्पाम्' इत्यादौ अविवक्षितवाच्ये) प्रधानतया व्यञ्जकः, अर्थस्तु तत्सहकारितया—।" P. 49 *Locana.*
In the Asamlaksyakramavyangya variety of Vivaksitānyaparavācya, there is the least scope for Śabdadhvani

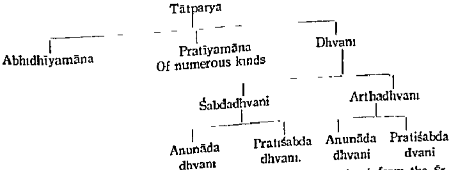
Bhoja gives a simple classification of Dhvani He has two kinds of classification One is from the above-noted point of view of the suggesting element, the Vyañjaka śabda or the Vyañjaka artha See Ratneśvara also on ध्वनिमत्ता तु गाम्भीर्यम् in *S K Ā* I p 55

"ध्वननं ध्वनिर्व्यंञ्जनात्मा व्यापारः। स द्विविधः—शब्दध्वनिः, अर्थध्वनिश्च। × × ×

तस्मात् शब्दाश्रितं ध्वननं शब्दध्वनिः, अर्थाश्रितं च अर्थध्वनि इति वक्तव्यम्।"

... into Anunāda, a phrase occuring in Ānanda as ...

self Anunādadhvani is explained as ... closely fused with the expressed and the implied senses or that case which looks like a continuation of the expressed sense, where the suggested does not stand separate Pratidhvani is the suggestion of a different idea standing separate, like echo which is a duplicate of our voice This variety of Pratiśadbadhvani where the suggested idea stands apart—Pṛthagbhūta—is Ānanda's Avivaksitavācyadhvani



For illustrations and explanations of these varieties, see extract from the *Śṛ Pra* at the end of this section

Śāradātanaya summarizes Bhoja's treatment of Sāhitya in his *Bhāvaprakāśa* and tries to present Bhoja's ideas on Dhvani in the light in which he understood them Chapter VI pp 147 (line 17) to 150 (line 14) Tātparya is defined by Śāradātanaya as – वाक्यार्थं प्रति शेषत्वमुच्चारणस्य– and it is divided, ... ध्वनिरूपः इति त्रिधा।" as is done by Bhoja ir ...
It is at this stage ...
change He finds it, ... and Dhvanyamāna ...
titi and Dhvani, Pratīyamāna and Dhvanyamāna ... tion that such meaning as is called forth to explain a statement whose obvious

expressed sense is clearly incompatible, Anupapanna, is called Pratīyamāna. The example is "Viṣam bhunkṣva" This is partly faithful but not wholly, to Bhoja's text.

यथाभिधीयमानार्थाद् अन्यथानुपपत्तितः ।
प्रतीयमानो वाक्यार्थः यस्स प्रत्याय्य ईरितः ॥
'विषं भुंक्ष्व' इति वाक्यादायेव तादृक् प्रतीयते ॥

Bhoja does not restrict Pratīyamānatātparya to cases of Anyathā-anupapatti of the Abhidhīyamāna. For, Bhoja expressly says:

"—वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा—" (P. 32. Vol. II).

though he illustrates only the latter with example "Viṣam bhuṅkṣva" In other respects, Śāradātanaya faithfully summarises the whole text of Bhoja on Dhvani At the end of this section, Śāradātanaya takes up the question of the difference between Dhvani and Tātparya He quotes the Kārikās on Dhvani " अप्रतिष्ठमविश्रान्तं " etc quoted in the *Avaloka* on the *Daśarūpaka* and says that this view is wrong Dhvani and Tātparya are not separate but are identical. Dhvani or the suggested idea is got at only through the Tātparya Śakti of a sentence The suggested idea is also part of a speaker's intention and everything coming within the speaker's intention, is Tātparya There is no rule which lays down that the speaker's intention, beyond a certain stage, ceases to be Tātparya and needs a new name. Here Śāradātanaya quotes Dhanika's Kārikā from his lost *Kāvyanirṇaya* which his *Avaloka* quotes:

एतावतैव विश्रान्तिः तात्पर्यस्येति किं कृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥

Śāradātanaya does not quote Bhoja's verses on the difference between Tātparya and Dhvani which bring in the similes 'Lāvanya' and 'Saubhāgya' Instead, Śāradātanaya gives a single analogy. He says that Dhvani is a class of Tātparya, an Avāntarabheda, even as Brahmacārin is a kind of Brāhmaṇa, the first Āśramī Brāhmana

ध्वनितात्पर्ययोर्भेदो ब्राह्मणब्रह्मचारिवत् ।
तदवान्तरभेदो हि प्रायेण पृथगुच्यते ॥
तात्पर्यमेव वचसि ध्वनिरेव काव्ये । etc. from Bhoja's *Śr. Pra.*
अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः ।
काव्ये रसालंकियादिर्वाक्यार्थो भवति स्फुटम् ॥
एवं त्रिरूपं तात्पर्यं तत्तात्पर्यविदिभिः ।
वस्तुद्वारा वाक्यधर्म एवेति परिकीर्त्यते ॥ *Bhā Pra.* P. 150

Bahurūpamiśra, in his commentary on the *Daśarūpaka* (Mad Ms. R. 4188 pp 76-79), follows Śāradātanaya closely and puts in prose Śāradātanaya's summary of Bhoja on Dhvani He ends thus:

अत. तृतीयकक्ष्यारूपेण ध्वनिनाम्ना तात्पर्येण गम्यमानत्वात् रसालंकारादि. वाक्यार्थ. । × × × एवं त्रिप्रकारमपि तात्पर्यं वस्तुद्वारा वाक्यधर्मं ब्रुवंति ।

Bahurūpamiśra follows also Śāradātanaya's own modification of Bhoja's Pratīyamāna Śāradādātanaya and, following him, Bahurūpa also, say that Tātparya pertains to the speech through the speaker, Vaktṛdvārā vākya-dharmaḥ, but Kumārasvāmin asserts that it pertains purely to the speaker and not to the speech

उद्देशो नाम वक्तृधर्मः, न मीमांसकानामिव वाक्यधर्म इति । P 33

It is not clear what Bhoja's ideas are on the description of Rasa as Vākyārtha ; we do not find him discussing the subject in the section on Tātparya and Dhvani But, while describing the varieties of composition, Dṛśya ... other nine Rūpakas ... velve) form Vākyār- ... etc, form Padārthā- ... bhinaya

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाटकादिभेदेन ।
द्वादशविधपदार्थाभिनयमथ यथास्थित वक्ष्ये ॥ P 422 Vol II *Śr. Pra*

This by itself cannot lead us far In this same chapter (XI) we find Bhoja saying regarding Rasa

—न हि विभावादयोऽलंकारा, अपि तु भावरसतदाभासानामलंकारणामभिनिष्पत्तिहेतव अर्थविशेषा. ।

नन्वेवमपि अर्थगुणत्वात् अमीषामप्यलंकारत्व प्राप्नोति ? सत्यमेतत्; किन्तु अन्यपरतया त उपादीयमाना: तत्रैव न्यग्भवन्ति; न वाक्यार्थप्रतीतौ पदार्थाः पृथक् स्फुरन्तीति ।
P 370. Vol. II.

Bhoja states here clearly that Vibhāvas etc, are similar to Padārthas in a Vākyārtha Rasa, Bhāva and their Ābhāsa form Vākyārtha While the Padārthas are described, they have no more purpose to serve than the manifestation of the Vākyārtha, the Vibhāvas etc, do not separately exist by themselves and are not ends in themselves, their ultimate aim is the manifestation ... Padārtha-vākyārtha-nyāya between Vibhāvādi

This will not go against Ananda, ... separately realised when we realise the sentence-meaning ; similarly, so quick is our perception of the Rasa from the Vibhāvas etc, that there seem to be no Vibhāvas etc nor even a process of transition, Krama, from them to Rasa Says Ānanda

स्वसामर्थ्यवशेनैव वाक्यार्थं प्रथयन्नपि ।
यथा व्यापारनिष्पत्तौ पदार्थो न विभाव्यते ॥
तद्वत्सचेतसां सोऽर्थ. वाच्यार्थविमुखात्मनाम् ।
बुद्धौ तत्त्वार्थदर्शिन्या झटित्येवावभासते ॥ *Dhva A* I 11-12

Rasa is therefore Vākyārtha, and Vibhāva, Anubhāva and Vyabhicārin constitute Padārtha The Vākyārtha, viz—Rasa, must naturally be got at through Tātparya, otherwise called Dhvani and, as such, Bhoja contradicts

neither Ānanda nor Dhanika In Dhanika's *Avaloka* we find a clear mention of Rasa being Vākyārtha, those that manifest it, Vibhāvas etc., being the Padārtha, and the Vākya being the Kāvya.

"तत्र विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिः वाक्यार्थः ; तदेव काव्यवाक्यं यदीयौ ताविमौ पदार्थवाक्यार्थौ ।" *D. R. A.* p 120

The dramatic and semi-dramatic compositions described by Bhoja as Vākyārthābhinaya and Padārthābhinaya are so designated perhaps after the manner of such a characterisation of those two by Dhanañjaya and Dhanika. Dhanañjaya says. "दशधैव रसाश्रयम्। अन्यद् भावाश्रयं नृत्यम्। आद्यं (नृत्य) पदार्थाभिनयः।" and Dhanika says: "—तथा वाक्यार्थाभिनयात्मकान्नाट्यात् पदार्थाभिनयात्मकमन्यदेव नृत्यम्।" *D R. A* Pp 2-3

The major Rūpakas depict Rasa which is like the full Vākyārtha; so they are called Vākyārthābhinaya The Uparūpakas depict only Bhāvas and are therefore called Padārthābhinaya.[1]

APPENDIX I.

It was noticed above while surveying the position of Dhanañjaya and Dhanika that the *Avaloka* compares the majority of cases of Kāvya-vākya where the Sthāyin is not expressed to such elliptic sentences as "Dvāram dvāram" where the verb mentioning the action "Pidhehi" is absent but is understood from context etc. The understood action of 'shutting' in the one case and the understood Sthāyin in the other are both Vākyārtha. Thus they come within the scope of Tātparya (See *D. R.* p. 120)

Bhoja discusses the two concepts of Adhyāhāra and Vākyaśeṣa related to the case of elliptic or incomplete sentences in Chapter IX of the *Śr. Pra.* (Vol II pp 178-184). As an instance of Adhyāhāra, he cites the sentences in which the verbs giving the actions are not expressed, Aśrūyamāna kriyas, and sentences in which verbs alone are seen and subjects or objects are not found.

"'द्वारं द्वारं' इत्युक्ते संवियतां अपावियतां वेत्यध्याह्रियते। तथा वर्षत्युदेति इत्युक्ते 'देवः, सूर्यः' इति"

Though this understood element is also part of the Vākyārtha, Bhoja says that the understood element is got at by the Pramāṇa of Śrutārthāpatti. For without that element, the sentence is deficient or unintelligible.

A similar case is Vākyaśeṣa. Bhoja explains it as distinct from Adhyāhāra Both of them are cases of elliptic expressions, with something left to be understood But in the former case, we fill up a word, Śabda, in the latter, an idea, Artha The sentence is incomplete in the case of Adhyāhāra in respect of words or Śabdas themselves; but in Vākyaśeṣa the Vākya is complete so far as Śabdas go, only the sense is yet incomplete,—शब्दे॰ अपरिपूर्णं। Therefore, Bhoja says that Adhyāhāra is Śabdākāṅkṣā nivartaka and Vākyaśeṣa is Arthākāṅkṣā nivartaka.

1 More of this distinction is to be had in the section on Bhoja and Nāṭya Śāstra.

क. पुनरध्याहारवाक्यशेषयोर्विशेष. ¹ शब्दाकांक्षानिवर्तकोऽध्याहार. अर्थाकांक्षानिवर्तक. वाक्यशेष इति । p 180 Vol II

What is Vākyaśeṣa[1]? It is Arthakalpanā, the putting forth of idea to explain an expression, in which that idea is understood but not exactly expressed The sentence means it certainly but does not actually express it As for instance, all sentences finally mean either an injunction (Vidhi) or a prohibition (Niṣedha) Even in cases where we do not find express mention of either, we have to imagine and understand them Thus, when one says on seeing a traveller "आर्यनिवासोऽय देश." he means to induce him to make a halt in his place, by praising that place as a fit abode, it being the habitation of noble men Similarly, to request one to stay and dine, one says "मध्याह्नो वर्तते". If one says "सचोर. पन्था" he means to say "don't go that way"

सर्ववाक्यानां विधिनिषेधपर्यवसायित्वात्, साक्षात् तदश्रुतावपि तदुपकल्पन वाक्यशेषः। तद्यथा–' आर्यनिवासोऽय देश ' इत्युक्ते इहैव स्थातव्यम्, ' मध्याह्नो वर्तते ' इत्युक्ते इहैव भोक्तव्यम्; ' सचोर. पन्था. ' इत्युक्ते न गन्तव्यम्; ' ग्राहास्सरित्यस्या ' इत्युक्ते न स्नातव्यमिति वाक्यशेषो भवति। p 179 Vol II

And this idea filled in to complete the sense is said to be had not by Pratyakṣa, Anumāna, Upamāna or Śabda but by Śrutārthāpatti

अथैष प्रत्यक्षानुमानोपमानशब्दै अनुपलभ्यमानः किंप्रमाणविषयस्स्यात्, अध्याहारवत् श्रुतार्थापत्तिप्रमेय इति। P 180 Vol II.

The Prābhākara mīmāmsakas do not accept this Śrutārthāpatti and they do not have Śabda-adhyāhāra at all They accept that there are cases of Arthakalpanā but that Arthakalpanā is not through Adhyāhāra or Vākyaśeṣa, operating through Śrutārthāpatti The whole idea understood in the case of an elliptic expression is expressed by the Abhidhāvyāpāra of the available expression itself How can these words express also senses which they do not have and for which other words are needed? The Prābhākaras say that the scope of the Abhidhā is extended far enough to embrace the understood sense also The Abhidhā shoots like an arrow over a wide field. Bhoja replies that this view will not hold good For the Abhidhāvyāpāra can mean no more than what the words put together mean exactly Nor can this long-long Abhidhā be the Tātparya-śakti Says Bhoja.

यच्चोक्त—कल्प्यमानस्य अर्थस्य अवैदिकत्व मा भूदिति श्रूयमाणस्य शब्दस्यैवायमिषोरिव दीर्घदीर्घो व्यापार· इति, तदपि न सम्यक्, तस्य तथाविधार्थप्रत्यायनासामर्थ्यात्। स हि तमर्थ प्रत्याययन् अभिधाशक्त्या वा प्रत्याययेत्, तात्पर्यशक्त्या वा? (न अभिधाशक्त्या), तस्या. पदार्थप्रतिपादनमात्र एव उपक्षीणत्वात्।

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1 The *Arthaśāstra* of Kautilya gives Vākyaśeṣa as one of the Tantrayuktis in the last chapter It is illustrated by a case of Upamā in which the Upamāna is missing, but the Upameya and the Samānadharma—as in "Chinnapakṣa iva"—are present The Upamāna of 'bird' is understood and this is Vākyaśeṣa.

Vāmana gives the same idea of Vākyaśeṣa as the *Arthaśāstra*

रीतिर्नामेयमात्मा काव्यस्य। शरीरस्येवेति वाक्यशेष। I ii 6

There is no Vākyāpūrnatā, incompleteness of the sentence, in these cases.

नापि तात्पर्यशक्त्या। तात्पर्यशक्तिर्हि **प्रतीयमानार्थ**विषया तत्रैव प्रकाशते, यत्र वाक्य-वाक्यार्थयोः परिपूर्णत्वं भवति। यथा 'विष भुंक्ष्व, मा चास्य गृहे भुङ्क्थाः' इति। अत्र तु परिपूर्णे वाक्ये नार्थः. परिपूर्ण इति तात्पर्यशक्तेरवकाशः। 'न हि तां तथाविधां त्वमस्याक्षीः' इत्यादिप्रयोगं विना वाक्यार्थस्य परिपूर्णत्वं भवति।

× × × × ×

तस्माद् अर्थापत्त्याः पूर्वं शब्द एव प्रत्येतव्यः। तस्मिंश्च प्रतिपन्ने तत एव अर्थावगमोऽपि भविष्यति इति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः॥

Vol. II. Pp. 182-183 *Śṛ. Pra*

तस्मादवश्यमेव अध्याहारवाक्यशेषसिद्धये श्रुतार्थापत्तिरभ्युपगन्तव्येति॥ p. 184.

Now, we shall examine the definition of Vākyaśeṣa and its illustrations. Bhoja says that a Vākya as such means Vidhi and Niṣedha, and even where there is no express Vidhi or Niṣedha, we must have it as understood. This holds good also for the Kāvyavākya For, beyond Rasa, and in respect of Vyutpatti, the purport of a Kāvya is to induce us to a good action and to dissuade us from a bad action A Rāmāyana-kāvya means :

रामवद् वर्तितव्यं, न रावणादिवद्।

Says Bhoja on p. 143, Vol. II, on Vākya-ekārthībhāva :

" यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणोपहितसंस्कारस्य रामवद् वर्तितव्यं न रावणादिवद् इत्यादिविधिनिषेधप्रतिभाविशेषः उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः × × × ।"

Earlier also, Bhoja says, while dealing with Vākyārtha in Chapter VI, that Bhāvanā, Vidhi and Pratibhā are Vākyārtha and that Vidhi in Kāvyas is the implied injunction to act like Rāma and not to act like Rāvaṇa. Here Bhoja plainly says that this implied Vidhiniṣedha is got at by Vākyaśeṣa.

प्रवृत्तिनिवृत्त्योर्विधायकः **अर्थवादादिभिरुपक्रियमाणः** लिङ्लोट्तव्यादिवाच्यः शब्दव्यापारो विधिः। × × × सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति। यत्रापि च लिङादयो न श्रूयन्ते, तत्रापि विधिनिषेधपरतया सर्ववाक्यानां **वाक्यशेषभूता** ते अवगम्यन्ते। तद्यथा इह देशे सुभिक्षमित्युक्ते अत्रैव स्थातव्यम्; मध्याह्नो वर्तते इत्युक्ते इदैव भोक्तव्यम्; मचोरः पन्थाः इत्युक्ते न गन्तव्यम्; महाः गालस्यस्यामित्युक्ते न स्नातव्यमिति प्रतीयते।

किञ्च महावाक्यैरपि रामायणादिभिः इदमेव व्युत्पाद्यते-रामस्य पितुराज्ञां पालयतः वनवासिनोऽपि तथाविधः अभ्युदयस्संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविधः उच्छेदः। तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्; रामवद् वर्तेत, न रावणवद् इति।"

Pp. 408-9 Vol. I.

It is clear from this passage that what Bhoja gives as instances of Vākyaśeṣa, sentences in which 'Vidhi-niṣedha' is not expressed, are of exactly the same nature as Kāvya. Vidhi or Niṣedha is helped by Arthavāda, Stuti or Nindā. Poetry is Arthavāda, and its Vidhi-niṣedha is implied, it is Vākyaśeṣa. This Vidhi-niṣedha, Bhoja says is the second aspect of Vākyārtha, called Vidhi. Thus 'रामवद् वर्तितव्यं, न रावणवद्' which is Kāvyavyutpatti is Vākyārtha and Vākyaśeṣa for Bhoja Dhvanivādins hold it to be Dhvanyamāna, suggested When in the discussion on Adhyāhāra and Vākyaśeṣa, Bhoja says that

this Vākyārtha or Vākyaśeṣa of Vidhi-niṣedha is realised through Śrutārthāpatti, he lets down Dhvani which he has elsewhere accepted. He joins the camp of those who, recognising Arthāpatti, have no need for Dhvani, those who hold the Arthāpatti-pakṣa in the two Kārikās on the anti-dhvani view-points quoted by Jayaratha

The illustrations given by Bhoja for Vākyaśeṣa form Arthavāda and clearly correspond to Kāvya vākyas Their implied injunctions and prohibitions correspond to Kāvyavyutpatti and have to be explained by Dhvani only

Bhoja gives two illustrations for Vākyaśeṣa from Kāvyas and gives us what ideas are left to be understood in those two cases These remarks themselves prove Vākyaśeṣa to be Dhvani

" —वाक्यशेषो भवति। यथा च–

त्वं जीवितं त्वमसि मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरमृतं त्वमङ्गे।
इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां
तामेव—शान्तमथवा किमतः परेण॥

यथा वा— पत्युः पितेव स भवान् नलकूबरस्य
रम्भा स्नुषा धनपतेरिव सा तवापि।
यत्त्वन्यदत्र हृदयाग्र तदेति कण्ठं
दोषस्तथापि यदि तत् स्मृत एव रुद्रः॥

× × × ×

तथा हि—तामेव त्वं तथार्थं विशुद्धमाहितगर्भामनागसं विसृज्यां च धर्मपत्नीमत्याक्षीरिति प्रथमश्लोके,

कामयमानायामपि स्नुषायां कामतोऽपि यत्प्रधर्षणं तन्महापातकेषु प्रकल्प्यते, किमङ्ग पुनः अकामयमानायाः शपत्न्याः कोशल्यायाश्च हठेनेति द्वितीयश्लोके — — |" Pp 179-180

These are clearly cases of Dhvani, not of Dhvani dominant, but dominated by Alaṁkāra, Vācya-anatiśāyi That is, the former verse especially is Ākṣepa alamkāra of the first variety in Bhāmaha and Ruyyaka The illustration in Bhāmaha is .

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते। *K A* II 69

Ruyyaka illustrates with a verse of exactly the same nature as the first given by Bhoja :

" — — सा नूनं—आः किमथवा हतजल्पितेन। p 116 N S Edn

Bhoja gives a similar verse in his Śabdālamkāra section as illustration for the Alamkāra called Samvṛtti mudrā

संवृत्तिमुद्रा यथा–
मणिरत्नं प्रसेनस्य सत्राजार्येण विष्णुना।
लब्धं येनाद्य योगेन तेन किं कीर्तितेन वः॥

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः', 'ततः 'किं तेन वः कीर्तितेन-' इति साभिप्रायसंवृत्तिकरणात् इयं संवृतिमुद्रा। p. 146 *S K. Ā.*

Ratneśvara : "आस्ताम् इत्यादिवचनसंकोचः संवृतिः"

This is a case of purposeful suppression of a part of an expression and this "तेन किं कीर्तितेन वः" is of the same nature as the expressions "शान्तमथवा किमतः परेण" and "न तदेति कण्ठम्" in the two verses given by Bhoja as illustrations for Vākyaśeṣa. But these are not cases of dominating Dhvani but only cases having an element of Dhvani. Bhoja, however, does not want to call such cases of elliptic expressions where part of the expression is suppressed and the sentence is not complete as cases of Tātparya or Dhvani They apply only to cases of full Vākyas, where a further meaning is implied. It is for cases of incomplete sentences that he postulates Vākyaśeṣa and Śrutārthāpatti.

तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति।
× × × अत्र तु परिपूर्णे वाक्ये नार्थः परिपूर्ण इति तात्पर्यशक्तेरवकाशः। ×

तस्मादर्थापत्त्या पूर्वं शब्द एव प्रत्येतव्यः। तस्मिंश्च प्रतिपन्ने तत एव अर्थावगमोऽपि भविष्यतीति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः। *Śṛ Pra* Vol. II pp. 182-3.

Abhinava also says that cases of Śrutārthāpatti where the Abhidhā itself has not yet rested, and wants some more ideas to explain itself, are different from cases of Dhvani which operates on full Vākyas, after the primary Abhidhā is at rest having delivered its meaning.

अत एव समाम्नायामेव अभिधायां सहृदयैरेव स द्वितीयोऽर्थः अपृथग्यत्नेन अवगम्यते ×
× × एतच्च सर्वोदाहरणेष्वनुसर्तव्यम्। 'पीनो देवदत्तो दिवा नात्ति' इत्यत्र अभिधैव अपर्यवसितेति सैव स्वार्थनिर्वाहाय अर्थान्तरं शब्दान्तरं वाकर्षतीत्यनुमानस्य श्रुतार्थापत्तेर्वा तार्किकमीमांसकयोः न ध्वनिप्रसङ्गः इत्यलं बहुना। *Locana* p 115.

APPENDIX II.

Bhoja notices some cases of what are instances of Dhvani while dealing with various kinds of Vivakṣā in Chapter VII (Vol II. p. 27). Of these, the following deserve to be noticed here—

स्तुत्या निन्दाविवक्षा, निन्दया स्तुतिविवक्षा, विधिना निषेधविवक्षा and निषेधेन विधिविवक्षा।

These are cases of Dhvani, where the exact opposite of what is intended to be conveyed is given as the expressed sense. These come under Bhoja's Pratīyamāna class Bhoja ends the section with these general observations which would attribute Dhvani finally to the poet's power, as Bhaṭṭanāyaka said when he made it a part of the Kavivyāpāra. See Jayaratha, *Alaṁkāravimarśinī*, p 9 Bhoja says .

एवमियमनेकधा विवक्षा विप्रथते। तदेष लौकिकवादः—
अस्मिन्नपारे संसारे कविरेकः प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते॥

अपि च— ठिअमठिअं दीसइ अठिअपि जह ठिअं व पडिभाइ।
जह संठिअं व दीसइ सुकईण इमाओ पअईओ॥ (*The Gauḍavaho*, 66)
Śṛ Pra Vol. II p 21.

THE TEXT OF THE ŚṚṄGĀRA PRAKĀŚA BEARING ON DHVANI

(Vol II Madras MS Pp 31-42)

(from Chapter VII)

"यत्परः शब्दः स शब्दार्थ इति **तात्पर्यम्**। तच्च वाक्य एवोपपद्यते। पदमात्रेण अभिप्रायस्य प्रकाशयितुमशक्यत्वात्। तच्च वाक्यप्रतिपाद्य वस्तु त्रिरूप भवति अभिधीयमानम्, **प्रतीयमानम्**, **ध्वनिरूपं** च।

यत्र यत् उपात्तशब्देषु मुख्यागौणीलक्षणाभिः शब्दशक्तिभि. स्वमर्थमभिधाय उपरतव्यापारेषु आकाङ्क्षासन्निधियोग्यतादिभि वाक्यार्थमार्थमभिधीयते तत् **अभिधीयमानं** यथा गौर्गच्छतीति।

वाक्यार्थावगतेरुत्तरकाल वाक्यार्थ. उपपद्यमान अनुपपद्यमानो वा अर्थप्रकरणौचित्यादिसहकृतो (त·) यत् प्रत्याययति तत् **प्रतीयमानम्**, यथा 'विष भुङ्क्ष्व मा चास्य गृहे भुङ्क्ष्व' इत्युक्ते 'वरं विष भक्षित न पुनरस्य गृहे भुक्तम्' इति प्रतीयते।

अर्थशब्दोपायाद् **उपसर्जनीकृतस्वार्थ** वाक्यार्थावगतेरनन्तरम् **अनुनादरूपं प्रतिशब्दरूपं** वा (यत्) **अभिव्यञ्जयति** तत् **ध्वनिरूपम्**। तच्च न सार्वत्रिकम्। तथा हि निवृत्तेऽभिघाते कस्यचिदेव कांस्यादे द्रव्यस्य अनुनाद जायते, कस्यचिदेव कन्दरादे. प्रतिशब्द. य- (त)था कस्यचिदेव वाक्यस्य प्रतीयमानाभिधीयमानवाक्यार्थप्रतीतेरनन्तर ध्वनिरुपलभ्यत इति। निमिषत्येषेत्युक्ते अक्ष्णोर्निमेषो-**भिधीयते**, देवी न भवतीति **प्रतीयते** रूपातिशय च **ध्वनन्ति (ति)**।

अर्थपा प्रयोगः। तत्र अभिधीयमान चतुर्धा विधिरूप, निषेधरूपम्, विधिनिषेधरूपम्, अविधि-निषेधरूप च।

× × × ×

(उदाहरणानि)

× × × ×

प्रतीयमानं पुनरनेकधा। **क्वचिद्विधौ निषेधः—भम धम्मिअ** इत्यादि (गाथा॰ II 75)[1].

अत्र विस्रब्धो भ्रमेति विधिवाक्ये तत्र निकुञ्जे सिंहस्तिष्ठति, त्व च शुनोऽपि बिभेषि, तस्मात् त्वया तस्मिन्न गन्तव्यमिति निषेध प्रतीयते।

क्वचिन्निषेधे विधिर्यथा—अत्ता एत्थ णिमज्जइ इत्यादि (गाथा॰ VII. 67.)

अत्र शय्यायां मा निपत्स्यसीति निषेधवाक्ये इयं श्वश्रूशय्या इय मच्छय्या इति दिवाभ्युपलक्ष्य रात्रौ त्वया इह आगन्तव्य इति विधि. प्रतीयते।

क्वचिद्विधौ विध्यन्तरं यथा—

बहलतमा हअराई अज्ज पउत्थो पई घरं सुण्णम्।
तह जग्गिज्ज सअज्झअ जहा ण मे मुसिज्जामो (गाथा॰ IV 35)

[बहलतमा हतरात्रि अद्य प्रोषित पति गृह शून्यम्।
तथा जागृहि प्रतिवेशिन् न यथा वय मुष्यामहे ॥]

अत्र (अत्र) यथा वय न मुष्यामहे तथा जागृहीति विध्यभिधाने रात्रि अत्यन्धकारा, पति प्रोषित, गृह शून्यम्, अतस्त्वमभयो मत्पार्श्वमागच्छेति विध्यन्तरं प्रतीयते।

1 The whole of this text giving the varieties of the Pratiyamāna is an elaboration of what Ānanda has given on pp 16-20 in ud. 1 The whole text of Bhoja, with the illustrations and comments is reproduced in his *Kāvyānuśāsana* by Hemacandra See *Kāvyānuśāsana* Pp 26-34

कचिन्निषेधे निषेधान्तरं यथा—

आसाइअं अण्णाएण जत्तिअं तात्ति एण बन्ध अ दिहिं । (तत्तइणबहुआतिइ)

उवरमसु वुसह एहिं रक्खिज्जइ गेहपईखेत्तम् ॥ [1]

अत्र गृहपतिक्षेत्रे दुष्टवृषवारणपरे निषेधवाक्ये उपपतिवारणं निषेधानन्तरं प्रतीयते।

क्वचिद्वि(द्वि)धिनिषेधे विधिर्यथा

मुहुएहि किं व पन्थिअ जइ हरसि णि अणिअंवा । (णिअमणं णिअवाओ) ।

ओवाहेमि कस्स रण्णे गामो दूरे अह एक्का ॥

[मधुकैः किमिव पान्थ यदि हरसि निवसनं नितम्बात् ।

आह्वयामि कस्य अरण्ये ग्रामो दूरे अहं एका ॥] [2]

अत्र विधिनिषेधयोरनभिधाने अहमेकाकिनी ग्रामो दूर इति विविक्तोपदेशान्नितम्बवासोऽपि मे हर इति विधि. प्रतीयते।

क्वचिदविधिनिषेधे निषेधो यथा—

जीविताशा बलवती धनाशा दुर्बला मम ।

गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ॥ काव्यादर्शे २-१३९ ।

अत्र गच्छ वा तिष्ठ वेत्यविधिनिषेधात् जीविताशा बलवती, धनाशा दुर्बला ममेति वचनात् त्वया विनाहं जीवितुं न शक्नोमि इति उपक्षेपेण गमननिषेधः प्रतीयते।

कचिद्विधिनिषेधयोः विध्यन्तरं यथा—

णिअदइआदंसणुक्खित्त पहिअ अण्णेन वचसु पहेण।

गहवइवहूआ दुल्लंघिअवाउरा इह हअगामे ॥ See *S K. A* p. 593. *G. S.* Telgu Recension, WEBER.

[निजदयितादर्शनोत्क्षिप्तपथिक अन्येन व्रज पथा।

गृहपतिवधूः दुर्लङ्घवागुरा इह हतग्रामे ॥

अत्र अन्येन पथा व्रज (जे) ति विधिनिषेधयोरभिधाने हे स्वकान्तामिरूपताविकत्थन पान्थ अपि(मि)त्यर्थ(क) इह ग्रामे भवतो गृहपतिसुता दृष्टव्यरूपेति विध्यन्तरं प्रतीयते।

क्वचित् विधिनिषेधयोः निषेधान्तरं यथा—

उचिणसु पडिअ कुसुमं मा धुन सेहालिअं हलिअसुण्हे ।

एस अवसानविरसो ससुरेण सुओ वलअसद्दो ॥ [3]

[उच्चिनु पतितं कुसुमं मा धुनीः शेफालिकां हालिकस्नुषे।

एष अवसानविरसः श्वशुरेण श्रुतो वलयशब्दः ॥]

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1. Found in the Telgu Recension in WEBER's Edn. See *S K. A.* p 469, where also it is quoted. Its Chāyā is thus found there

आस्वादितमज्ञातेन यावत् तावदेव धीराणाम्।

उपरम वृषभेदानीं रक्ष्यते गृहपतिक्षेत्रम् ॥

2. WEBER's Edn *G S* Telugu Recension, available also in *Vajjālaggam*. Bib. Ind. Edn II Gāthā 491

3. Vide p. 120 *Dhvanyāloka* We find there विमर्दविरसो in the place अवसानविरसो of the *Sr Pra* in the third foot The Gāthā is found in the Telugu Recension in WEBER's Edn. of the *Gāthā Saptaśati*.

अत्र पतिनं कुसुम उच्चिनु मा धुनीहि शेफालिकामिति विधिनिषेधयोः अभिधाने, मयि, चौर्यरम (रते) प्रसक्ते वलयशब्दो न कर्तव्य इति निषेधान्तरं प्रतीयते।

क्वचिद्विधावनुभयं यथा—

सणिअं वच किसोरि बहु पयत्तेन थणमुणहि पइदि।
भज्जिहिसि वित्थअत्थनि विहिना दुक्खेण णिम्माविना॥

[शनैर्व्रज किशोरि बहु प्रयत्नेन व्यवस्याम पृष्ठ.।
भङ्क्ष्यसे विस्तृतस्तनि विधिना दुःखेन निर्मापिता॥]

अत्र शनैर्व्रजेति विध्यभिधाने हि न विधिर्नापि निषेधः। अपि तु वर्णनामात्र प्रतीयते।

क्वचिन्निषेधेऽनुभयं यथा—

देआ पसिअ णिवत्तसु इत्यादि (ध्वन्यालोक उदाहृता गाथा, पृष्ठ २२)। अत्र निवर्तस्वेति निषेधाभिधानेऽपि न निषेधो नापि विधिः, अपि तु मुखेन्दुकान्ति(वर्णनामात्र) प्रतीयते।[1]

क्वचिद् विधिनिषेधयोः अनुभयं यथा--

वच महच्चि(व्वि) अ एक्केइ--इत्यादि (ध्व-आ-पृष्ठ २२)
(अत्र ममैव निश्वाससरोदनानि भवन्तु) मा तवापि ता विना तानि जायन्तामिति विधिनिषेधयो-रभिधाने न विधिर्नापि निषेधः अपि तु कृतव्यलीकप्रियतमोपालम्भमात्र प्रतीयते।

क्वचिदविधिनिषेधे अनुभयं यथा—

गोलाणइए कच्छे चक्खन्तो राइआइ पत्ताइ।
उप्पडइ मक्कडो खोक्खाएइ पोट्टं च पिट्टेइ॥ (गाथा॰ II. 71)
[गोदावरीनदीकच्छे चर्वयन् राजिकायाः पत्राणि।
उत्पतति मर्कटः खोक्खशब्दं करोति उदरं च ताडयति।][2]

अत्र न विधिर्नापि निषेधोऽभिधीयते; नापि अनयोः (प्रतीति अपि तु) अन्यः (स)केतु-(त)कुडु(ङ)गे अभ्यागतः, भवान् न गत इति त ज्ञापयतीति प्रतीयते।

ध्वनिः

प्रतीयमानाभिधीयमानवाक्यार्थानाम् आनन्त्याद् ध्वनिरूपमप्यनेकप्रकारमेव। ध्वनिश्च द्विधा अर्थध्वनिः शब्दध्वनिश्च। तयोरर्थध्वनि अनुनादध्वनिरूपः प्रतिशब्दध्वनिरूपश्च। तत्र योऽभिधीयमानवाक्यार्थानुस्यूतमेव काव्यानुनादरूपम् अर्थान्तरं (ध्वनति, स अनुनाद-ध्वनिरूपः) (स यथा)—'शिखरिणि क्व नु नाम कियच्चिरम् इत्यादि

(Vide *Dhvanyāloka*, p 49)[3]

अत्र यथाश्रुतवाक्यार्थोऽभिधीयमानः बिम्बफलारुणाधर इत्युपलक्षणेन रागातिशय प्रत्याययन् नाल्पपुण्यस्त्वदधरप्रतिनिधिमपि चुम्बतीति चाटुना वर्णनीयाया. स्वानुरागप्रकाशनं ध्वनति। एतच्च

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1 Abhinava has some difference of opinion with other interpreters regarding the inner purport of this Gāthā Bhoja's interpretation seems to be straight, correct, intelligible and pertinent to the point in illustration

2. Hemacandra omits this Gāthā and gives here some other illustrative Gāthā and naturally his comments differ (*K A* p 33) After this, he also adds Ānanda's last instance "क्वचिद् वाच्याद् विभिन्नविषयत्वेन व्यवस्थापित." with the illustration "कस्य वा न भवति रोष etc"

3. This is Ānanda's Vivakṣitānyaparavācyadhvani.

कांस्यध्वनिवद् अविच्छिन्नमेव ध्वनद् अनुनादरूपं प्रतीयत इति अनुनादध्वनिः । तथा—

शान्त्यै वोऽस्तु कपालदाम जगतां पत्युर्यदीयां लिपिं
क्वापि क्वापि गणाः पठन्ति पदशो नातिप्रसिद्धाक्षराम् ।
विश्वं स्रक्ष्यति वक्ष्यति क्षितिम् अपामीशिष्यतेऽशिष्यते
नागं रांक्षिपु रंस्यतेऽत्स्यति जगन्निर्वेक्ष्यति द्यामिति ॥

अत्र गणाः कपाललिपिम् अप्रसिद्धाक्षरां पदशः पठन्तीति वाक्यार्थोऽभिधीयमानः, तानि कपालानि ब्रह्मादीनाम् इति प्रत्याययन् महाब्धो (र्थो)[1] पसंहारे भगवतोऽनुपहतप्रभावस्य एकाकिनः भव (समय)-स्थानम् इव (इति) ध्वनति । तत्र विश्वं स्रक्ष्यतीत्यादि पदार्थो (र्थो) नुस्यूतमेव (अनुनादरू) पम् निरूप्यते इति अनुनादध्वनिः । एवम्—

अण्णत्त वच्च वालअ मज्जन्तिं किं पलोएसि एअं ।
र (रे) जायाभीरुआणु (णं) तुहंपिणहोइ (तुहं तीत्थं विअ ण होइ)[2] ॥

[अन्यत्र व्रज बालक मज्जन्ती किं प्रलोकस्येवम् ।
भो जायाभीरुकाणां युष्माक तीर्थमेव न भवति ॥]

अत्र किं मां मज्जन्तीं प्रलोकयसि अन्यत्र व्रज, नेदं जायाभीरुणां तीर्थमित्यभिधीयमानः जाया-यास्त्वं बिभेषि तेन मां न कामयसे इत्युपालम्भार्थं प्रत्याययन् [अ] **स्नेहं विना युवतीनां ईर्ष्यायितं भवतीति ध्वनति** । तच्च तस्या अनुरागार्थवाति (र्थानुस्यूत) मेव अनुनादरूपं ध्वनतीत्यनुनाद-ध्वनिः । एवं अत्ता एत्थ णिमज्जइ इत्यादि वाक्ये निषेध (धे) **विधिः प्रतीयमानः** कदाचिदयमन्धकारे मद्भ्रान्त्या श्वश्रूं प्रति यायाद् इति उत्प्रेक्षमाणाया, स्खलितप्रतिविधानरूप राज्यन्धपदाभिधानमपि नयवत्याः **वैदग्ध्यं ध्वनति** । तत्राभिधीयमानप्रतीयमानयोः अनुस्यूतमेव प्रतीयत इति अनुनाद-ध्वनिः । तथा—"महुएहि किं व पंथअ" इत्यादौ अविधिनिषेधे **विधिः प्रतीयमान** मधुकापचायि-कायाः **प्रार्थनावैदग्ध्यं ध्वनति** । तत्र प्रतीयमानार्थानुस्यूतमेव अनुनादमिह (मिव) उपलभ्यत इति अनुनादध्वनिः । अपि च "उच्चिणुसु पाडिअकुसुमं मा धुण सेहालिअं" इत्यादि वाक्ये विधिनिषेधयोः **निषेधः प्रतीयमानः**, स्खलितगोपनेषु **सखीवैदग्ध्यं ध्वनति** । स च शेफालिकापुष्पापचयव्याजेन पश्चाद्वाटमुपागताया, हालिकस्नुषायाः तत्रागतेन उपपतिना सह प्रवृत्ते चौर्यरतकलहे कुड्यान्तरितश्व-श्रुराकर्ण्यमानमनोहरवलयशब्दप्रतिषेधपरतया प्रवर्तमानः स्नुषानुस्यूतमेव शेफालिकाशाखावधूननं सव-लयकरावधूननं च कांस्यध्वनिरूपेण अनुनादो ध्वनिं प्रतिपादयन् अनुनादध्वनिव्यपदेशमासादयतीति ।

प्रतिशब्दध्वनिः

यः पुनरभिधीयमानवाक्यार्थात् पृथग्भूत इव गुहादिप्रतिशब्दानुरूपमर्थान्तरं प्रत्याययन् प्रतिध्वनति स **प्रतिशब्दध्वनिः**[3] । यथा "लावण्यसिन्धुरपरैव हि केयमत्र" इत्यादि (धन्या॰ शृङ्ग॰ २०५) (यथा गुहा) यां पौरुषादिशब्दानां प्रतिशब्दा जायन्ते, ते च ध्वनिं जनयन्तः उपलभ्यन्ते एव लावण्यसिन्धुरित्येतस्मिन् पदार्थे उत्पलादिशब्दानां यथा स्वोपमेयलोचनाद्यर्थप्रतिशब्दा जायन्ते ते च अर्थान्तरध्वनिं जनयन्तः उपलभ्यन्ते । तत्रेह च यथाश्रूयमाणानामुत्पलादीनामर्थं अभिधी-

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1 For the correct word महार्थोपसहार see Bhoja's Saiva Treatise, *Tattva Prakāśa* V 7 and 8

2 See *Dhvanyāloka* P 156

3. This is Ānanda's Avivakṣitavācyadhvani.

यमानः तस्य लोचनार्थः सह गादस्य प्रत्याययन् वर्णनीयायाः चारुत्वोत्कर्षप्रतीतिं ध्वनति । सा तत. पृथगिव उपलभ्यमाना प्रतिशब्दध्वनिः । तथा–

एष्टव्या बहवः पुत्रा यद्येकोऽपि गयां व्रजेत् ।
यजेत वाऽश्वमेधेन नीलं वा वृषमुत्सृजेत् ॥ (मनु०)

अत्र बहवः पुत्रा एष्टव्या इति वाक्यार्थोऽभिधीयमानः पुत्रैः पितृप्रीतये प्रशस्तगमनादय कर्तव्या इति प्रत्याययन् पितृणां कामपूरणं परमपुरुषार्थ इति ध्वनति । स च पितृव्यपदेशपरतया प्रवृत्त पुत्रोद्देशरूपेण तत्प्रवृत्तिषु प्रतिशब्दायमानः पृथगिव उपलभ्यत इति प्रतिशब्दध्वनिः । एवम्–

"कस्स न होइ रोसो–" (See *Dhvanyāloka*, p 23)

अत्र मन्युपालम्भार्थोऽभिधीयमानः पत्यु ईर्ष्योपशान्तये भ्रमरेण अस्या अधरः खण्डितः नोपपतिना इति प्रत्याययन् स्खलितगोपनेषु सखीवैदग्ध्यं ध्वनति । स च अन्योपदेशपरत्वेन प्रवृत्त अन्यस्य चेतसि प्रतिफलित इति प्रतिशब्दध्वनिः । एवं "भम धम्मिअ वीसत्थो"

(Vide above)

इत्यादिवाक्ये विधौ निषेधः प्रतीयमानः तस्या नदीकुञ्जके [न] केनचित् सह सकेतार्थ ध्वनति । स वाक्यार्थात् पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः । "आसाइअ अण्णाएण जत्तिअ" इत्यादिवाक्ये वृषनिवारणपरः निषेधः उपपतिनिवारणं प्रत्याययन् प्रयोक्तुः वैदग्ध्यं ध्वनति । स चान्याभिधानेन अन्यमभिदधत् ततः पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः । एवं "गोलाणइकच्छे चक्खन्तराइआइ पत्ताइ" (गा स II 71) इत्यपि प्रतिशब्दध्वनिरिति ।

शब्दध्वनिः

एवं शब्दध्वनिरपि द्विधैव । तत्र अनुनादरूपो यथा—

भक्तिप्रह्वाय दातुं मुकुलपुटकुटीकोटरक्रोडलीनां
लक्ष्मीमाक्रष्टुकामा इव कमलवनोद्घाटनं कुर्वते ये ।
कालाकारान्धकारानननपतितजगत्साध्वसध्वंसकल्याः
कल्याणं वः क्रियासुः किसलयरुचयस्ते करा भास्करस्य ॥ (मयूर. सू श २.)

अत्र भास्करकराः कल्याणं वः क्रियासुः इति वाक्यार्थः । करशब्दशक्तिस्वाभाव्यात् किसलयरुचय इत्यादिसमस्ततुल्यविशेषणयोगाच्च हस्तेषु अनुनादं जनयन् भगवतः तेजोरूपता पुरुषरूपता च ध्वनति । तदुभयमपि तदनुस्मृतमेवेह निरूप्यत इति अनुनादध्वनिः । एवम्—

गर्भेष्वम्भोरुहाणां शिखरिषु च शितात्रेषु तुल्यं पतन्तः
प्रारम्भे वासरस्य व्युपरतिसमये चैकरूपास्तथैव ।
निष्पर्यायं प्रवृत्ताः त्रिभुवनभवनप्राङ्गणे पान्तु युष्मान्
ऊष्माणं सन्तताध्वश्रमजमिव भृशं बिभ्रतो ब्रध्नपादाः ॥ (मयूर सू श ३)

अत्र पादशब्दस्वाभाव्यात् सर्वमपि योजनीयम् । इयांस्तु विशेषः । पूर्वत्र साधर्म्यद्वारेण, इह तु वैधर्म्यद्वारेणेति । अत्र च प्रतिशब्दध्वनिर्यथा—

दत्तानन्दाः प्रजानां समुचितसमयाकृष्टसृष्टैः पयोभिः
पूर्वाह्णे विप्रकीर्णा दिशिदिशि विरमत्यह्नि संहारभाजः ।
दीप्तांशोः दीर्घदुःखप्रभवभवभयोदन्वदुत्तारनावो
गावो वः पावनानां परमपरिमितां प्रीतिमुत्पादयन्तु ॥ (मयूर सू. श ९)

अत्र दीप्तांशोर्गावो रश्मयः स्तूयमानाः (गो)शब्दशक्तिस्वाभाव्यात् तुल्यविशेषणयोगाच्च धेनुषु प्रतिशब्दं जनयन्त्यः तास्वपि विशिष्टं माहात्म्यशेषं प्रतिध्वनति (न्ति)। एवम्—

मीलच्चक्षुर्विजिघ्रश्रुतिजडरसन विघ्नितघ्राणवृत्ति
स्वव्यापाराक्षमत्वक् परिमुषितमनः श्वासमात्रावशेषम्।
विस्रस्ताङ्गं पतित्वा स्वपदपहरतादश्रियं वोऽर्कजन्मा
कालव्यालावलीढं जगदगद इवोत्थापयन् प्राक्प्रतापः॥ (मयूर. सू. श. ३१)

अत्र अर्कजन्मा प्राक्प्रतापः कालव्यालावलीढं जगत् उत्थापयन् अश्रियं वः अपहरतादिति वाक्यार्थः। अर्कशब्दशक्तिस्वाभाव्यात् तुल्यकर्मक्रियापदादियोगाच्च अर्कवृक्षजन्मा अगदः कालव्यालदष्टमपि उत्थापयतीति प्रत्याययन् अर्को विषघ्नानां श्रेष्ठ इति प्रतिशब्दरूपं ध्वनिं उत्थापयति इति। एवं अन्येऽपि महाकविप्रयोगेषु ध्वनिविशेषा गवेषणीयाः। यदुक्तम्—"तात्पर्यमेव वचसि ध्वनिरेव काव्ये" इत्यादि। कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः? नन्वुक्तं पुरस्तात् (पूर्वाध्यायान्ते)—

यदवक्रं वचः शास्त्रे लोके च वच एव तत्।[1]
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते।
तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः॥
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया॥

II

Chap VI. *Śr Pra* Pp 425-7

(This is found earlier, in chap VI and considers the nature of Dhvani from the point of view of Sphoṭa Philosophy)

"ननु च अभिधीयमानतेव प्रतीयमानतापि वाक्यार्थधर्मो विद्यते। यथोच्यते—

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्।
यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु॥ (ध्व. आ. १. ४.)

तस्य च वाक्यार्थभावनोत्तरकालमवगतेः अध्यासपक्षे विवर्तपक्षे वा कथमिव उपपत्तिर्भवति? उच्यते—विपरिणामाद् भविष्यति। वस्तुनोऽपि अवस्थान्तरगमनं विपरिणामः। तत्र यथा मृदादयो घटादिरूपेण, क्षीरादयो दध्यादिरूपेण, चैत्रादयो युवादिरूपेण विपरिणमन्ते तथेदं शब्दब्रह्मापि अविद्योपाधिः तेन तेन अर्थरूपेण तथा तथा विपरिणमते। तद्यथा—"सन्ति मे पञ्च पुत्राः, मातरं पितरं शुश्रूषितवानास्मि, योऽहं युवा द्रमिडदेशे द्रमिडकन्याभिस्सह अवसम्, सोऽहमिदानीं पश्चिमे वयसि गङ्गातीरे तपश्चरामि" इति। अत्र च शब्दार्थयोः पृथगवभासाद् वाक्यार्थस्य अभिधीयमानतायां प्रतीयमान-

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1. Ratneśvara quotes this verse in his commentary on Bhoja's S K. A. I. 43. p. 30 He reads the 2nd line differently, with Anurāga for Arthavāda and Śruti for smṛti. वक्रं यदनुरागादौ तत्र काव्यमिति श्रुतिः।

अत्रोच्यते—यत्र शब्दः स्वार्थमभिदधानः अर्थान्तरमवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं, यच्च तदर्थान्तरावगमहेतुत्वम्, तयोरविशेषो विशेषो वा ? न तावदविशेषः। यस्मात् तौ द्वौ व्यापारौ भिन्नविषयौ भिन्नरूपौ च प्रतीयेते एव। तथा हि—वाचकत्वलक्षणः व्यापारः शब्दस्य स्वार्थविषयः गमकत्वलक्षणस्त्वर्थान्तरविषयः। ततः स्वपरव्यवहारो वाच्यगम्ययोरपह्नोतुमशक्यः। एकस्य सम्बन्धित्वेन प्रतीतेरपरस्य सम्बन्धिसम्बन्धित्वेन। वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धी तदितरस्त्वभिधेयसामर्थ्याक्षिप्तः सम्बन्धिसम्बन्धी। यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात् तदर्थान्तरव्यवहार एव न स्यात्। तस्माद् विषयभेदस्तावत् तयोर्व्यापारयोः सुप्रसिद्धः। रूपभेदोऽपि प्रसिद्ध एव। न हि यैवाभिधानशक्तिः सैवावगमनशक्तिः। अवाचकस्यापि गीतशब्दादेः रसादिलक्षणार्थावगमनदर्शनात्। अशब्दस्यापि चेष्टादेः अर्थविशेष[1]प्रकाशनप्रसिद्धेः। तथा हि "व्रीडायोगान्नतवदनया"—इत्यादिश्लोके चेष्टाविशेषः सुकविनार्थप्रकाशनहेतुः प्रदर्शित एव। तस्माद् भिन्नविषयत्वाद् भिन्नरूपत्वाच्च स्वार्थाभिधायित्वमर्थान्तरावगमहेतुत्वं च शब्दस्य[2] यत्, तयोः स्पष्ट एव भेदः। विशेषश्चेत्[3], न तर्हि इदानीं [4]अवगमनीयस्य अभिधेयसामर्थ्याक्षिप्तस्य वाच्यत्वव्यपदेश्यता। शब्दव्यापारगोचरत्वं तु तस्य अस्माभिरिष्यत एव। तत्तु व्यङ्ग्यत्वेनैव। न वाच्यत्वेन। प्रसिद्धाभिधानान्तरसम्बन्धयोग्यत्वेन च तस्यार्थान्तरस्य च प्रतीतेः[5] शब्दान्तरेण स्वार्थाभिधायिना यद्विषयीकरणं, तत्र प्रकाशनोक्तिरेव युक्ता।

न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययोः। यतः पदार्थप्रतीतिरसत्यैवेति[6] कैश्चिद्विद्वद्भिरास्थितम्। यैरप्यसत्यत्वमस्या नाभ्युपेयते तैर्वाक्यार्थपदार्थयोः घटतदुपादानकारणन्यायोऽभ्युपगन्तव्यः, यथा हि घटे निष्पन्ने तदुपादानकारणानां न पृथगुपलम्भः, तथैव वाक्ये तदर्थे वा प्रतीते पदतदर्थानाम्। तेषां तदा विभक्ततयोपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। नत्वेष वाच्यव्यङ्ग्ययोर्न्यायः। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति। वाच्यावभासाविनाभावेन तस्य प्रकाशनात्। तस्मात् घटप्रदीपन्यायस्तयोः। यथैव हि प्रदीपद्वारेण घटप्रतीतावुत्पन्नायां न प्रदीपप्रकाशो निवर्तते, तस्मात् व्यङ्ग्यप्रतीतौ वाच्यावभासः। यत्तु प्रथमोद्योते "यथा पदार्थद्वारेण"—इत्याद्युक्तं तदुपायत्वसाम्यमात्रस्य विवक्षया। नन्वेवं युगपदर्थद्वययोगित्वं वाक्यस्य प्राप्तम्। तद्भावे च वाक्यतैव विघटते। तस्या ऐकार्थ्यलक्षणत्वात्। नैष दोषः। गुणप्रधानभावेन तयोर्व्यवस्थानात्। व्यङ्ग्यस्य हि क्वचित् प्राधान्यं, वाच्यस्य उपसर्जनभावः, क्वचित् वाच्यस्य प्राधान्यमपरस्य च गुणभावः। तत्र व्यङ्ग्यप्राधान्ये ध्वनिरित्युक्तमेव। वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते। तस्मात् स्थितमेतत्—व्यङ्ग्यपरत्वेऽपि काव्यस्य न व्यङ्ग्यस्य अभिधेयत्वम्, अपि तु व्यङ्ग्यत्वमेव। किञ्च व्यङ्ग्यस्य प्राधान्येन अविवक्षायां वाच्यत्वं तावद् भवद्भिः नाभ्युपगन्तव्यम्। अतत्परत्वात् शब्दस्य। तदस्ति तावत् व्यङ्ग्यः शब्दानां कश्चिद्विषय इति यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरूपमपह्नूयते। एवं तावद् वाचकत्वात् अन्यदेव व्यञ्जकत्वम्।

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वं, यद्वाचकत्वं शब्दैकाश्रयमितरत्तु शब्दाश्रयमर्थाश्रयं च। शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात्॥

The Daśarūpaka and the Daśarupakāvaloka on Dhvani and Tātparya (Ch IV. Pp 119-121)

[The text as printed in the Nirnayasagar Edn has numerous mistakes A purified text, with the corrections made by Professor Mm S. KUPPUSWAMI SASTRI, is given here The readings found in the printed text are given in the footnotes.]

1. अर्थविशेष 2. Full stop. 3 चेत्र 4. अवगमनस्य. 5. Full stop.
6. अस्त्येवेति.

नापि वाक्यार्थत्वं व्यङ्ग्यस्य तृतीयकक्षाविषयत्वात्। तथा हि—'भ्रम धार्मिक' इत्यादौ पदार्थविषयाभिधालक्षणप्रथमकक्षातिक्रान्तक्रियाकारकसंसर्गात्मकविधिविषयवाक्यार्थकक्षातिक्रान्ततृतीयकक्षाक्रान्तो निषेधात्मा व्यङ्ग्यलक्षणोऽर्थः व्यञ्जकशक्त्यधीनः स्फुटमेवावभासते। अतो नासौ वाक्यार्थः। ननु च तृतीयकक्षाविषयत्वमश्रूयमाणपदार्थतात्पर्येषु 'विषं भुङ्क्ष्व' इत्यादिवाक्येषु निषेधार्थविषयेषु प्रतीयत एव वाक्यार्थे[1]; न चात्र व्यञ्जकत्ववादिनापि वाक्यार्थत्वं नेष्यते, तात्पर्यादनन्यत्वाद्[2] ध्वनेः। तन्न;[3] स्वार्थस्य द्वितीयकक्षायामविश्रान्तस्य तृतीयकक्षाभावात्[4] सैव निषेधकक्षा तत्र द्वितीयकक्षा, विधौ क्रियाकारकसंसर्गानुपपत्तेः; प्रकरणात् पितरि वक्तरि पुत्रस्य विषभक्षणनियोगाभावात्। रसवद्वाक्येषु च विभावप्रतिपत्तिलक्षणद्वितीयकक्षायां रसानवगमात्।

तदुक्तम्—

'अप्रतिष्ठमविश्रान्तं स्वार्थे यत्परतामिदम्।
वाक्यं विगाहते तत्र न्याय्या तत्परतास्य सा॥
यत्र तु स्वार्थविश्रान्तं प्रतिष्ठां तावदागतम्।
तत्प्रसर्पति तत्र स्यात् सर्वत्र ध्वनिना स्थितिः॥'

× × × ×

अत्रोच्यते—

वाच्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया।
वाक्यार्थः कारकैर्युक्ता स्थायीभावस्तथेतरैः॥ (*D. R*)

यथा लौकिकवाक्येषु श्रूयमाणक्रियेषु 'गामभ्याज' इत्यादिषु अश्रूयमाणक्रियेषु च 'द्वारं द्वारम्' इत्यादिषु स्वशब्दोपादानात् प्रकरणादिवशाद् बुद्धिसन्निवेशिनी क्रियैव कारकोपचिता वाक्यार्थः, तथा काव्येष्वपि स्वशब्दोपादानात् क्वचित् 'प्रीत्यै नवोढा प्रिया' इत्येवमादौ, क्वचिच्च प्रकरणादिवशात् नियतविहित[5] विभावाद्यविनाभावाद्वा साक्षाद्भावकचेतसि विपरिवर्तमानः रत्यादिः स्थायी स्वस्वविभावानुभावव्यभिचारिभिः तत्तच्छब्दोपनीतैः संस्कारपरम्परया परां[6] प्रौढिमानीयमानः रत्यादिर्वाक्यार्थः। न चापदार्थस्य वाक्यार्थत्वं नास्तीति वाच्यम्। कार्यपर्यवसायित्वात् तात्पर्यशक्तेः। तथा हि पौरुषेयमपौरुषेयं वाक्यं सर्वं कार्यपरम्[7], अतत्परत्वेऽनुपादेयत्वाद्, उन्मत्तादिवाक्यवत्।[8] काव्यशब्दानां च अन्वयव्यतिरेकाभ्यां निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धेः स्वादोद्भूतिरेव[9] कार्यत्वेन अवधार्यते। तदुद्भूतिनिमित्तत्वं च विभावादिसंसृष्टस्य स्थायिन एव अवगम्यते। अतो वाक्यस्याभिधानशक्तिः तेन तेन रसेनाकृष्यमाणा तत्तत्स्वादा[10]पेक्षितावान्तरविभावादिप्रतिपादनद्वारा स्वपर्यवसायिनामानीयते। तदेतद् विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिर्वाक्यार्थः। तदेतत् काव्यवाक्यम्, यदीयौ[11] ताविमौ पदार्थवाक्यार्थौ। न चैवं सति गीतादिवद् वाच्यवाचकभावानुपयोगः,[12] विशिष्टविभावादिसामग्रीविदुषामेव तथाविधरत्यादिभावनावतामेव स्वादोद्भूतेः[13]। तदनेन

1 वाक्यार्थः. 2 अन्यत्वात् 3 तत्र 4 The full stop here is wrong and the sentence ends only with the word द्वितीयकक्षा। 5 अभिहित 6 परं 7 Full stop. 8 No Full stop 9 स्वानन्द. 10 स्वार्थ. 11 यदीय. 12 Full stop 13 No full stop.

अतिप्रसङ्गोऽपि निरस्तः । ईदृशे च वाक्यार्थनिरूपणे परिकल्पिताभिधादिशक्तिवशेनैव समस्तवाक्यार्थावगतेः शक्त्यन्तरपरिकल्पने प्रयासः । यदवोचाम काव्यनिर्णये—

'तात्पर्यानतिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः ।
किमुक्तं स्यादश्रुतार्थतात्पर्येऽन्योक्तिरूपिणि ॥
विषं भक्षय [1]वाक्ये यच्चैवं पितृसुतादिषु ।
[2]प्रयुज्यते प्रधानत्वाद् ध्वनित्वं केन वार्यते ॥
ध्वनिश्चेत्स्वार्थविश्रान्तं वाक्यमर्थान्तराश्रयम् ।
तत्परत्वं त्वविश्रान्तौ; तन्न, विश्रान्त्यसम्भवात् ॥
एतावत्येव विश्रान्तिस्तात्पर्यस्येति किंकृतम्[3] ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥
भ्रम धार्मिक विश्रब्धम् इति भ्रमिकृतास्पदम्[4] ।
निर्व्यावृत्ति कथं वाक्यं निषेधमुपसर्पति ॥
प्रतिपाद्यस्य विश्रान्तिरपेक्षापूरणाद्यदि ।
वक्तुर्विवक्षिताप्राप्तेः[5] अविश्रान्तिर्न वा कथम् ॥
पौरुषेयस्य वाक्यस्य विवक्षापरतन्त्रता[6] ।
वक्त्रभिप्रेततात्पर्यम् अतः काव्यस्य युज्यते ॥' इति

अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः । किं तर्हि ? भाव्यभावकसम्बन्धः । काव्यं हि भावकम्, भाव्या रसादयः । ते हि स्वतोऽ[7]भवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन भाव्यन्ते[8] । न चान्यत्र शब्दान्तरेषु भाव्यभावकलक्षणसम्बन्धाभावात् काव्यशब्देष्वपि तथा भाव्यमिति वाच्यम् । भावनाक्रियावादिभिः तथाङ्गीकृतत्वात् । किञ्च मा चान्यत्र तथास्तु[9]; अन्वयव्यतिरेकाभ्यामिह तथावगमात् ।

तदुक्तम्—(*N.S* VII 4)

'भावाभिनयसम्बद्धान् भावयन्ति रसानिमान् ।
यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ॥'

इति । कथं पुनरगृहीतसम्बन्धेभ्यः पदेभ्यः स्थाय्यादिप्रतिपत्तिरिति चेत् लोके तथाविधचेष्टायुक्तस्त्रीपुंसादिषु रत्याद्यविनाभावदर्शनाद् इहापि तथोपनिबन्धे सति रत्याद्यविनाभूतचेष्टादिप्रतिपादकशब्दश्रवणाद् अभिधेयाविनाभावेन[10] लाक्षणिकी रत्यादिप्रतीतिः । यथा च काव्यार्थस्य रसभावकत्वं तथा अग्रे वक्ष्यामः ॥'

1. पूर्वो यच्चैवं परसुतादिषु । 2. प्रगृह्यते. 3 किं कृतम् । 4. आस्पदे ।
5 विवक्षितप्राप्तेः 6 विवक्षा परतन्त्रता. 7 भवन्तः 8 No full stop.
9 No stop. 10. अभिधेया विनाभावेन.

CHAPTER XIII

BHOJA AND AUCITYA

This important concept of Aucitya, Bhoja does not deal with anywhere separately As a chief topic in Poetics, it is not mentioned at all by Bhoja. But Bhoja is not absolutely silent on this concept Aucitya occurs here and there, underlying many other ideas in Bhoja

It has been pointed out in my article on Aucitya in the *Journal of the Madras University*,[1] that, long before Poetics began to talk of Aucitya, its related Tantra of Vyākarana was mentioning Aucitya as one of the conditions determining the definite import of a word of many meanings in a given context. Bhartṛhari mentions Aucitya as one of the Śabda-artha-pravibhājakas in II 316, in his *Vākyapadīya* In this same connection, Bhoja also mentions Aucitya while treating of Vivakṣā in the seventh chapter of the *Śr. Pra* (Vol. II. p 30), and this same Aucitya as a determinant of the sense of a word occurs again in chapter xxv of the *Śr Pra* (Vol IV p 463).

In chapter xi of the *Śr Pra*, Bhoja calls his *magnum opus*, this *Śr. Pra*, by the name SĀHITYA-PRAKĀŚA and says that among other things, Aucitya is herein inculcated

"एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसंपदुपनिषदाम् अखिलकलाकाव्य-औचित्य–कल्पनारहस्यानां च सन्निवेशो दृश्यते।" Vol II Mad. Ms. p 430

This, however, has to be taken in a general sense that one of the fruits a reader of the *Śr Pra* will reap is acquisition of a sense of Aucitya That, any work, especially Literature, Poetry and Literary Criticism, must inculcate

In Poetics proper, Bhoja does speak of Aucitya more than once. He realises that it is a vast and elastic principle and that it pertains to every part of a work of art There are the main and major Aucityas of Rasa and Itivṛtta as also the subsidiary and minor ones of Guṇas, Alamkāras, Rīti, metre etc

(1) We first sight Aucitya in Bhoja in his Doṣa prakaraṇa, in his Vākya-doṣa called 'Apada' 'Apada' is the use of inappropriate vocabulary. The appropriateness or otherwise is tested by a reference to the nature of the characters who speak A Grāmya speaker must be made to talk as he does in life, using rustic or vulgar expressions, whereas a refined urban character must be made to use a refined language. This is an emphasis on one kind of Aucitya See Doṣa-section for detailed treatment of 'Apada' See *S K A I*. pp 19-20

1. Vide my paper on the History of Aucitya in the *Journal of the Madras University*, Vol. VI No. 1 and Vol VII No. 1

Aristotle speaks of this Aucitya of Pada, the use of appropriate vocabulary, in his Rhetoric. He says; "If then one expresses himself in the language appropriate to the habit, he will produce the effect of being characteristic; for, a rustic and a man of education will express themselves neither in the *same words*, nor in the same manner." (Vide my paper on Loka Dharmī, *JOR.*, Madras, Vol VIII, p 71. Compare also Rājaśekhara, *K. M.* pp 30-31).

(2) In the Vākyārthadoṣa called Virasa, borrowed from Rudraṭa, Bhoja speaks of Aprastutarasa, which is a variety of Rasa-anaucitya *S K Ā* I. 50 p 35. Ratneśvara quotes here Ānanda's verse on Aucitya and and Anaucitya—"Anaucityād ṛte nānyad etc." Ratneśvara also points out that the following three Doṣas, Hīna, Adhika and Asadṛśa Upamās are all varieties of Anaucitya.

(3) The Doṣa called Viruddha, Loka-viruddha, Kālaviruddha etc, (*S.K.Ā.* I. 54-57, pp. 38-42) is also based on Aucitya. It is only a more definite and particularised name for Anaucitya of various kinds in Vastu or Artha. While explaining in I 56 'Anumāna virodha', Bhoja mentions Aucitya and its breach—Aucitya-viruddha.

युक्ति-औचित्य-प्रतिज्ञादिकृतो यस्त्विह कथ्यन ।
अनुमानविरोधस्स कविमुख्यैर्निगद्यते ॥ I 56.

and he illustrates Aucitya-viruddha thus.

औचित्यविरुद्धं यथा—

(छाया)

पट्टांशुकोत्तरीयेण पामरः पामर्योः प्रोञ्छति ।
अतिगुरुकक्कूरकुम्भीभरेण स्वेदार्द्रितं वदनम् ॥

अत्र पामरस्य पट्टांशुकोत्तरीयाभरण-अनौचित्याद् औचित्यविरुद्धमिदम् ।"
S K Ā. I p 40

"किन्तु पामरौचित्यप्रतिसन्धाने पट्टांशुकावगुण्ठनमनुचितम् । विदग्धनेपथ्यपरिग्रहादिनागरवृत्तापरिचय एव पामरत्वम् ।" Ratneśvara on the above.

This case of Artha-aucitya-anaucitya is plain; how can a Pāmara be described as dressed in a Nāgaraka's dress of silk?

(4) A similar instance of Artha-aucitya-anaucitya is met with in Bhoja's Śabda-guna, Bhāvika, where an elder, out of the overpowering feeling in him, goes to the extent of bowing at the feet of an youngster *S. K. Ā.* I p 58

"अत्र हर्षवशात् अनौचित्येनापि 'वन्देऽथवा चरणपुष्करकद्वयम्' इत्यादीनाम् उक्तत्वात् भाविकत्वम् ।"

Here a case of Anaucitya becomes a Guna or Aucitya, according to the larger implications of the principle of Aucitya The larger Aucitya herein involved, which makes Aucitya out of Anaucitya, is an instance of Rasāveśa and Rasa-aucitya

(5) 'And the above mentioned Aucitya which converts Doṣas into Gunas is the very basis of the last section of the Guna-prakarana of Bhoja, the Vaiśeṣika-guṇas or Doṣa-gunas, Doṣas which turn into Gunas under certain circumstances (Vide my paper on Aucitya above referred to) *S K. A.* pp 74-120, See especially p 118 Bhoja explicitly states the principle of Aucitya converting certain cases of Anaucitya into Aucitya

"अत्र स्त्रीत्वाद् औचित्यविरोधेऽपि तत्समयोचितत्वात् गुणत्वम् ।"

Aucitya in Bhoja's Alamkāra Section

(6) (*a*) Above was noticed under the Pada-doṣa called Apada, a kind of Aucitya of language, the Aucitya of appropriate vocabulary Bhoja opens his Śabdālamkāras with an Alamkāra called Jāti What is Jāti? And how is it Alamkāra, and a Śabda-alamkāra? Jāti is the various kinds of language, Sanskrit, the various Prākṛts and Apabhramśa Though Language, by itself, is not an Alamkāra, the proper choice of the language suited to the theme etc, is an Alamkāra, for, this is a feature of beauty in Kāvya This is Bhāṣā-Aucitya Certain things are well said when expressed in Sanskrit, certain others in Prākṛt Says Bhoja

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव चापरः ।
शक्यो रचयितुं कश्चिद् अपभ्रंशेन जायते ॥ *S K A* p 122

This intelligent choice and employment of language is an Aucitya and is called by Bhoja as the Śabdālamkāra named Jāti The principle of Aucitya involved herein is pointed out by Bhoja

तत्र संस्कृतमित्यादि भारती जातिरिष्यते ।
सा तु औचित्यादिभिः वाचाम् अलङ्काराय कल्पते ॥ II 6 p 121

and Ratneśvara explains it thus

"ननु अवश्य शब्देन संस्कृताद्यन्यतमेन भवितव्यम् । तत्कोऽत्र कवेः शक्तिव्युत्पत्त्योरंशः, येन अलङ्कारता स्यात्, इत्यत आह—सेति । औचित्यादृत एव अलङ्कारः । अन्यथा च संस्कृतादेरपि तथाभावः इति भावः ॥" p 121

Then, according to Ratneśvara's Avatārikās to the succeeding Kārikās on Jāti, Bhoja indicates Aucitī in general, Viṣaya-aucitī, Vaktṛ-aucitī, Vācya-aucitī, Deśa-aucitī etc.

When, in a drama, the poet adopts the Prākṛt for women and low characters, Bhoja would say, that in his scheme, it is a case of Jāti Śabdālamkāra It is Vaktṛ-aucitya Bharata's *Nāṭya Śāstra* treats of this Bhāṣā Aucitya in the chapter called Bhāṣā-vidhāna, XVIII Bharata says regard-

ing Deśa-aucitya that a drama can be in many languages; for, in a drama, characters from various provinces and countries may be introduced.

अथवा छन्दतः कार्याः देशभाषाः प्रयोक्तृभिः ।
नानादेशसमुत्थं हि काव्यं भवति नाटके ॥ *N.S* XVIII. 34.

(*b*) In chapter xi of his *Śr. Pra.* Bhoja again emphasises this Bhāṣā-Aucitya. There, he calls this an Ubhaya guna of a Prabandha as a whole, the Guṇa called 'Pātra-anurūpa-bhāṣatva' i.e., composed in language appropriate to the character

"पात्रानुरूपभाषत्वम् इत्यनेन उत्तमपात्राणि संस्कृतेन, उत्तमाधराणि प्राकृतेन × × × × etc |" p. 432. Vol. II *Śr. Pra.* Mad. MS.

(Vide Alamkāra and Guna sections)

(7) (*a*) Bhoja's second Śabdālamkāra called Gati is nothing but the Aucitya of the medium of verse, prose or the mixed Campū style, and the Aucitya of the varieties of metres. To decide that a certain idea will be best expressed only in a verse-form and another only in a prose-form is itself an Alamkāra. This appropriateness of form is called Gatyaucitya The chief controlling factor here, Bhoja himself says, is Artha-aucitya.

पद्यं गद्यं च मिश्रं च काव्यं यत्, सा गतिः स्मृता ।
अर्थौचित्यादिभिः सापि वागलङ्कार इष्यते ॥ II 18.

Again,

यथामति यथाशक्ति यथौचित्यं यथारुचि ।
कवेः पात्रस्य चैतस्याः प्रयोग उपपद्यते ॥ II. 21.

(*b*) Having chosen the verse-form, a poet picks out the proper metres to suit his ideas. This choice of metre is Vṛtta-aucitya. Bhoja says in chapter xi of the *Śr. Pra* that 'metre according to ideas' is an Ubhaya-guna of a Prabandha as a whole

"'अर्थानुरूपच्छन्दस्त्वम्' इत्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैतालीयादयः, रौद्रे स्रग्धरादयः, सर्वत्र शार्दूलविक्रीडितादयः निबन्धनीयाः इत्युपदिशति ।"
Vol. II. p 432

All these Bhoja does not fail to relate to Rasa and he realises that the final test of the appropriateness or Aucitya of a thing is Rasa, whether it be through Śabda or Artha For, all Gunas, Alamkāras and the avoidance of flaws (Doṣa-hāna) are for securing the eternal presence of Rasa, Rasa-aviyoga.

Further, Bhoja also, like Mahima Bhaṭṭa (see section on Bhoja and Mahima Bhaṭṭa), holds all kinds of Doṣas as forms of Anaucitya. In chapter xi of the *Śr Pra* Bhoja says that Rasa-aviyoga in a work as a whole is secured by avoiding flaws, and securing Gunas and Alaṁkāras; and there are Doṣas, Gunas and Alamkāras pertaining to Prabandha, even as to Vākya. Taking a drama, Bhoja illustrates the avoidance of flaw of Prabandha—Prabandha-doṣa-hāna. The story, in the source, may not, in every incident, be

consistent and exhibit an unity The poet takes it up, eschews certain bits, and renovates the theme for his purpose This eschewing and renovation in theme are, Bhoja says, Prabandha-doṣa-hāna or *Anaucitya-parihāna.* Anaucitya in the story is eliminated and Aucitya is secured

"तत्र (प्रबन्धे) दोषहानम् अनौचित्यादिपरिहारेण । यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापितृभ्यां इति निर्दोषदशरथे (बालरामायणे) etc , etc "
p 410 Vol II Mad *Śr. Pra*

(See the above-mentioned paper on Aucitya, sections on Bhoja and Mahima Bhatta See also the section on Bhoja and Kuntaka and Vakrokti in this thesis) And in this connection Bhoja quotes Yaśovarman's verse in the prelude to his now lost *Rāmābhyudaya* .

" औचित्यं वचसा प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य— । "
Śr Pra Mad MS Vol II p 411.

CHAPTER XIV

RĪTI, VṚTTI, AND PRAVṚTTI.

Rīti[1]

Rītı is dealt wıth by Bhoja three tımes, first ın the Doṣa-section under the Arītimad-doṣa, then ın the Alaṁkāra sectıon as a Śabdālaṁkāra, and lastly in the Anubhāva section as one of the three Buddhyārambha-anubhāvas. As ın the case of Vṛtti, so also in the case of Rītı ; as a Śabdālaṁkāra, it is of sıx kınds, but as Anubhāva, ıt ıs only of four kinds. In the former case, the number six ıs purely a result of Bhoja's sense of symmetry.

Bhoja uses all the three names, Rīti, Panthā and Mārga, the latter two of which are synonymous. Bhoja derıves the word Rīti from the root √*Rī* to go "रीङ गतौ," thus connectıng ıt with the other names, Panthā and Mārga. To the three Rītis ın Vāmana, Bhoja adds three more. Vāmana gıves only the Vaıdarbhī, the Pāñcālī and the Gauḍīyā ; Bhoja adds the Lāṭīyā which Rudraṭa was responsıble for introducing, and then two more himself, namely, the Āvantī and the Māgadhī The Āvantī and Māgadhī form Bhoja's additıons

The three verses defining the Vaidarbhī, Gauḍī and Pāñcālī (*S. K. Ā.* II. 29-31, p. 134) are reproduced by Bhoja from Vāmana. Bhoja borrows the Lāṭīyā Rītı from Rudraṭa but abandons Rudraṭa's definition of the Lāṭīyā. Rudraṭa defines the Lāṭīyā, as also the other Rītıs, on the basis of the number of words compounded ın a sıngle ınstance *K. A* II. 5. But Bhoja arbitrarily says that a mıxture of all Rītıs ıs Lāṭīyā !

समस्तरीतिव्यौ (व्या) मिश्रा लाटीया रीतिरुच्यते । *S. K. A* p 134

मिश्ररीतिर्लाटीया । *Śr Pra* Vol II. p 270 .

The *S. K. Ā.* defines Āvantıkā Rīti as one standıng between Pāñcālī and Vaidarbhī ; wıth two to three or three to four words in a compound. But the same wrıter says in his *Śr Pra.* that Āvantıkā is not any one kind of Rīti exactly, but something approachıng all Rītis ! वैदर्भीदीनामन्तरालरीतिरावन्तिका. Māgadhī ıs defined as Khaṇḍa Rītı by both the *S. K. Ā.* and the *Śr Pra* i e, beginnıng ın one Rītı and endıng ın another !

Such treatment of the subject of Rīti has little realıty and Bhoja here shows lıttle grasp of eıther the historıcal aspect or the lıterary and artıstic aspect of the subject and ıs of very lıttle help to a student of the history and development of such an ımportant concept as Style or Rītı ın Sanskrıt Alamkāra Literature

1. See also my paper on Rīti ın *Mm S Kuppuswamı Sastrı Commemoration Volume*, pp. 89-118.

While Bhoja is in a mood to follow Vāmana in his definitions of the Rītis, Vaidarbhī, Pāñcālī and Gauḍīyā, in the *S K Ā*., he prefers to accept Rudraṭa's *definitions in the same context of Rīti-śabdālaṁkāras in the Śr. Pra* Rudraṭa defines the Rītis on the basis of a single feature called Samāsa; he holds the Vaidarbhī as the name of an un-compounded collocation, and classifies the compounded collocation into the three other Rītis according to the number of words compounded No doubt Vāmana does include Samāsa as a *determining factor in the description of all the three Rītis*, but none but Rudraṭa defines the Rīti concept on the basis of Samāsa only Vāmana defines the Vaidarbhī as having all the Guṇas fully, (*Guṇa-sāmagrya*); the preponderance of Mādhurya and Saukumārya and absence of Ojas and Kānti is Pāñcālī; the emphasis on Ojas and Kānti produces the Gauḍīyā See Vāmana, *K. A Sū and Vṛ* I ii pp 17-21 Vāṇī Vilās Edn and compare *S K. Ā* p 134 In the *Śr Pra* however, Bhoja casts off Vāmana's definitions and gives those of Rudraṭa as follows

"असमस्तपदा वैदर्भा— ।" "समस्तपञ्चपपदा पाञ्चाली ।" "यथाशक्ति समस्तपदा गौडीया ।" "वैदर्भादीनामन्तरालरीतिरावन्तिका ।" p 269 *Śr Pra* Vol. II Rudraṭa. "वृत्तेरसमासाया वैदर्भी रीतिरेकैव ।" *K A* II 6 "द्वित्रिपदा पाञ्चाली ।" "लाटीया पञ्च सप्त वा यावत्" "यथाशक्ति गौडीया." *K A II* 5

Here also it is only on Vaidarbhī, Pāñcālī and Gauḍīyā that Bhoja agrees with Rudraṭa The Lāṭīyā, he chooses to define according to his own sweet *will and not as Rudraṭa defined it*

Rīti, as expounded by Daṇḍin, Bhoja follows in the Doṣa-section while dealing with a Doṣa called Arītimad *S K Ā* pp 24-30 More of this I have said in the sections on Doṣa and Guṇa This is no strange phenomenon in Bhoja's writings that, on the same subject, he follows different and differing writers at different places *On Rīti, he follows Daṇḍin in the* Doṣa-section; Vāmana to some extent in the Śabdālaṁkāra section of the *S K Ā*, and Rudraṭa in the same context in the *Śr Pra*, and lastly, he follows Rājaśekhara on the Rītis in the 17th chapter of the *Śr Pra* where again Bhoja speaks of the Rītis as Buddhyārambha-anubhāvas along with Vṛtti and Pravṛtti[1]

In the 17th chapter the Rītis appear along with Vṛttis and Pravṛttis, as in Rājaśekhara Rājaśekhara says at the very beginning of his work that he devotes a separate chapter to Rītis in the statement रीतिनिर्णयं सुवर्णनाभ. and in the remarks वृत्तिरीतित्रितयं यथावसरं वक्ष्यामः" p 8 "रीतयस्तु तिस्र, तास्तु पुरस्तात् ।" p. 10. *K M*. But this chapter on Rītis is lost Still we are given an idea of Rājaśekhara's conception and definition of the Rītis even in the available part, namely, the Kavi-rahasya section, sub-section 3 on Kāvya puruṣa-utpatti Rājaśekhara admits only the three Rītis of Vāmana and so has some difficulty in adjusting the three Rītis to the four Vṛttis and the four Pravṛttis Bhoja

1 See my paper on Rīti and Guṇa in the Agni Purāṇa in the *IHQ*, X, pp 767-779.

removes the difficulty by accepting the fourth Rīti of Lāṭīyā. Bhoja gives the following equations.

Vṛtti	*Pravṛtti*	*Rīti*
Bhāratī	Paurastyā	Pāñcālī
Ārabhaṭī	Uḍhra-māgadhī	Gauḍī
Kaiśikī	Dākṣinātyā	Vaidarbhī
Sāttvatī	Āvantyā	Lāṭīyā

(See p 52 *JOR*. Madras, Vol. VII, p. 52, My paper on Vṛttis).

The *Kāvya-mīmāṁsā* gives the following scheme:

Bhāratī	Uḍhra māgadhī	Gauḍīyā
Sāttvatī and Ārabhaṭī	Pāñcālī or Pāñcāla madhyamā	Pāñcālī
Sāttvatī and Kaiśikī	Āvantī	No Rīti !
Kaiśikī	Dākṣiṇātyā	Vaidarbhī

(*K.M.* Pp 8-9).

The Kāvya-puruṣa and the Sāhitya-vidyā-vadhū were perhaps struck dumb when they passed through Avanti and adjacent provinces! For, Rājaśekhara gives no Rīti for that place.

It is not possible to go here deeply into the very origins of the concept of Rīti and trace its history. That I have done in the separate paper on Rīti already referred to, wherein I have also spoken of the place occupied by Rājaśekhara and Bhoja, with whom alone we are concerned here at present. The definitions of Rītis in Daṇḍin and Vāmana are on the basis of ideas called Guṇas. Rudraṭa restricts himself to Samāsa. And Bhāmaha brings into his discussion of the two Rītis other general ideas, finally, Bhāmaha throws away the Rītis. As distinguished from Bhāmaha and Rudraṭa on the one hand, and from Daṇḍin-Vāmana and the Guṇa tradition on the other, Rājaśekhara adopts for defining the Rītis characteristics and phraseology nowhere else met with, characteristics and phraseology which Bhoja borrows for the 17th chapter of his *Śṛ Pra* and from Bhoja, the *Agni-purāṇa* borrows The following are Rājaśekhara's definitions along with which I have also given those of Bhoja.

(१) "—समासवद्, अनुप्रासवद्, योगवृत्तिपरंपरागर्भं जगाद, सा **गौडीया** रीतिः।', *K.M.* p. 8.

'**गौडादिषु यथा गौडीया**—यदतिदीर्घसमासम्, परिस्फुटबन्धनम्, नात्युपचारवृत्तिमत्' पादानुप्रासयोगि, योगरूढिपरम्परागर्भं वचः, सा गौडी ॥" *Śṛ Pra* Vol. III p. 213.

(२) "—ईषदसमासम्, ईषदनुप्रासम्, उपचारगर्भं च जगाद, सा पाञ्चाली रीतिः।" *K.M.* p 9.

"पाञ्चालादिषु भवा पाञ्चाली–यदनतिदीर्घसमासम्, (अनति) स्फुटबन्धम्, उप-(चार) वृत्तिमत्, पादानुप्रासप्रायम्, योगरूढिमत् सा पाञ्चाली।" *Sr. Pra* Vol. III p 212.

(३) "—स्थानानुप्रासवद्, असमासम्, योगवृत्तिगर्भं च जगाद, सा वैदर्भी रीतिः।" *K.M* p 9.

"विदर्भादिषु (भवा) वैदर्भी। यदि (द) समस्तम् अतिसुकुमारबद्ध (न्धम्) अनु-(पचार वृत्तिमत्), स्थानानुप्रासयोगी, (योग) वृत्तिमद् वच, सा वैदर्भी।"
Śr. Pra Vol. III p 214

We shall consider the Lāṭīyā of Bhoja which is not found in Rājeśekhara separately afterwards The following table shows the relation between the definitions of the two writers more clearly

Gauḍīyā ·

Rājaśekhara	समास	अनुप्रास	योगवृत्तिपरम्परा
Bhoja	अतिदीर्घसमास	पादानुप्रास	योगरूढिपरम्परा.

And in addition to these three, we find Bhoja giving 'Parisphuṭa-bandha' and a few Upacāra-vṛtti usages as characterising the Gauḍīyā. The source of Bhoja for these two additional features is not known Regarding the three features taken from Rājaśekhara, Bhoja puts them more definitely; Samāsa is made Atidīrgha-samāsa, Anuprāsa, Pādānuprāsa, and the Yoga-vṛtti of Rājaśekhara, Bhoja makes Yoga-Rūḍhi.

Pāncāli

Rājaśekhara	ईषदसमास	ईषदनुप्रास	उपचार
Bhoja	अनतिदीर्घसमास	पादानुप्रास	Same

The additional features in Bhoja are 'Anati-sphuṭa-bandha' and 'Yoga-Rūḍhi'

Vaidarbhi ·

Rājaśekhara	असमास	स्थानानुप्रास	योगवृत्ति
Bhoja	Same	Same	Same

The additional features in Bhoja are 'Ati-sukumāra-bandha' and 'Anupacāra-vṛtti'.

This kind of treatment of the Rītis is not after the manner generally found in the writings of the Alaṁkārikas but it is not altogether unrelated to the features of the Rītis as they are defined by Daṇḍin, Vāmana and Rudraṭa Samāsa and Anuprāsa which play a great part in Rājaśekhara's and Bhoja's definitions form vital points in Daṇḍin, Vāmana and Rudraṭa Upacāra also is mentioned by Daṇḍin as the Guṇa called Samādhi But what is a bit striking as new is the terminology of Upacāra, Yoga, Rūḍhi and Bandha-sphuṭatva.

In similar terminology, Bhoja defines the Lāṭiyā also himself :

लाटादिषु भवा लाटीया ; यद्दीपल्पमस्तम्, अनतिमुकुमारबन्धम्, नात्युपचारवद्, लाटीयानुप्रासवद्, योगवृत्तिमद् वचः, सा लाटीया ।" P. 215, Vol. III. *Śṛ. Pra.*

Śaradātanaya records this kind of definition of the Rītis in his *Bhā Pra.*, borrowing it from the 17th chapter of the *Śṛ Pra.* ; and from both Śāradātanaya and Bhoja, Bahurūpamiśra borrows it in his *Daśarūpakavyākhyā*. The *Agni-purāṇa* also borrows it from Bhoja Of Rīti and Guṇa in the *Agni-purāṇa*, I have spoken in the article in the *Indian Historical Quarterly* already referred to

1. Śāradātanaya, in chapter one of his *Bhā. Pra.* follows Bhoja's treatment of Anubhāvas as found in the 17th chapter of the *Śṛ. Pra.* On pp 11-12, Śāradātanaya follows Bhoja's grouping together of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāva

बुद्ध्यारम्भानुभावेषु रीतिः प्रथममुच्यते ।
रीतिर्वचनविन्यासक्रमः, सापि चतुर्विधा ॥

The features given by Bhoja are thus classified and stated by Śāradātanaya The Rītis are distinguished by the difference in (1) Samāsa, (2) Saukumārya etc., (3) Upacāra etc., and (4) Prāsa and Anuprāsa.

समास-सौकुमार्यादि-तारतम्यात् क्वचित् क्वचित् ।
उपचारविशेषाच्च प्रासानुप्रासभेदतः ॥

Following Śāradātanaya Bahurūpamiśra says in his *Daśarūpakavyākhyā* :

एतासां चतसृणां च रीतीनां समासतारतम्याद्, (1) उपचारतारतम्याद्, (2) बन्धसौकुमार्यादितारतम्याद् (3) अनुप्रासभेदाद् (4) योगादिभेदान् (5) च परस्परभेदः इत्यनुसन्धातव्यमिति ।"

P 5. Vol II. Mad MS. P. 4188.

Śāradātanaya beats Bhoja hollow by first adding two more Rītis, Saurāṣṭrī and Drāviḍī, and by saying finally that Rītis are as many as 105 or even as many as the men who speak.

सौराष्ट्री द्राविडी चेति रीतिद्वयमुदाहृतम् ।
तत्तद्देशीयरचनारीतिस्तद्देशनामभाक् ॥

× × ×

प्रतिवचनं प्रतिपुरुषं तद्वान्तरजातितः प्रतिप्रीति ।
आनन्त्यात् संक्षिप्य प्रोक्ता कविभिः चतुर्विधेत्येषा ॥

तासु पञ्चोत्तरशत विधाः प्रोक्ता मनीषिभिः ।

2. Śiṅgabhūpāla follows Bhoja in treating of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāvas *R.A.S* Ch I. pp. 64-88

बुद्ध्यारम्भास्तथा प्रोक्ताः रीतिवृत्तिप्रवृत्तयः ।

But Śiṅgabhūpāla recognises only three Rītis, Komalā, Kaṭhinā, and Miśrā, i.e., Vaidarbhī, Gauḍī and Pāñcālī On Vaidarbhī, Daṇḍin is followed ; Gauḍī is distinguished by long compounds and aspirated words ; Pāñcālī is midway between the two. Following Śāradātanaya, Śiṅgabhūpāla also says at the end of the Rīti-section that there are innumerable Rītis and that each

province has its own Rīti. There are Āndhrī, Lāṭī, Saurāṣṭrī and such other Miśra Rītis For a description of these, Śingabhūpāla refers us to the works of *Bhoja* and others

आन्ध्री लाटी च सौराष्ट्रीत्यादयो मिश्ररीतयः ।

× × × ×

भोजादिग्रन्थकारैस्तु तदाकाङ्क्षिभिरीक्ष्यताम् ॥ p 69

Śāradātanaya mentions such additional Rītis and remarks that Rītis are as *many as the provinces But Bhoja never does so, either in the Śr. Pra. or the S. K Ā* Perhaps Śingabhūpāla refers to the twelve Vṛttyanuprāsa varieties of Bhoja given in the Śabdālamkāra section, Āndhrī, Kaunkī, Kaunkanī, etc.

The *Agni-purāṇa* also gives the three concepts of Rīti, Vṛtti and Pravṛtti together as Buddhyārambha-anubhāvas, in the section on Anubhāvas.

आलम्बनविभावस्य भावैरुद्बुद्धसंस्कृतैः ।
मनोवाग्बुद्धिवपुषां स्मृतीच्छाद्वेषयत्नतः ॥
• आरम्भ एव विदुषाम् अनुभाव इति स्मृतः । 339/44-5

Then Mana-ārambha-anubhāvas of males and females and Vāgārambhas are given *And in the last two lines of the chapter, the three Buddhyārambhas* are introduced

स बुद्ध्यारम्भ इष्यते ।
तस्य भेदाः त्रयस्ते च रीतिवृत्तिप्रवृत्तयः ॥ 339/54.

The next chapter, the 340th, called Rīti-nirūpana, speaks partly of Vṛtti also The text as printed in the Ānandāśrama Edn is corrupt and incomplete here. The chapter must be called 'Rīti-Vṛtti-Pravṛtti-Nirūpana' and must have dealt with *all these three Buddhyārambhas For, with the next chapter we* have Āngika-abhinaya or Śarīrārambha-anubhāva beginning As it is, the chapter (340) ends abruptly with the mention of the Aṅgas of the Ārabhaṭī *Vṛtti; only the Rītis and two Vṛttis are available Vide my paper on Rīti* and Guna in the Agni-purāṇa in the *IHQ*

Another point to be noted in the *Agnipurāṇa* is that its definitions of the Rītis are taken *from the Śr Pra (17th chapter) The four Rītis of this* chapter of the *Śr Pra* are accepted and they are defined on the basis of the same features of Samāsa, Upacāra, Yoga, etc. Vide my article on Rīti and *Guna in the Agnipurāṇa above referred to*

The Vṛttis

Both from the point of view of history and that of dramatic art, I have critically examined and explained the concept of Vṛtti in a long paper entitled the Vṛttis published in the *JOR*[1] *Madras In the third instalment of that* paper, I noticed the peculiarities in Bhoja's treatment of Vṛtti in the section called 'Number of Vṛttis' I shall briefly survey the same here

1. *JOR* Madras, Vol. VI pp 346-370 and Vol VII pp 33-52 and 91-112.

Bhoja describes the Vṛttis as Anubhāvas born of the Buddhi—Buddhyārambhānubhāvas—in chapter xxvii of the *Śṛ. Pra.* He defines Vṛtti as mode or manner of activity—*Ceṣṭā-viśeṣa-vinyāsa-krama*—and this agrees with Abhinava's definition of it as Vyāpāra and Ānanda's as Vyavahāra. In chapter xxvii of the *Śṛ Pra*, Bhoja describes *only the four* Vṛttis given by Bharata, and there is nothing special, no difference, to be noted in Bhoja's descriptions of each of these Vṛttis There is some important difference in Bhoja's description of the Aṅgas of the Bhāratī vṛtti, which I have dealt with in a separate section below called Vṛttyaṅgas.

If Kaiśikī means grace and delicateness, and Vṛtti means the temper and atmosphere of the situation, the Kaiśikī vṛtti covers all such graceful activities and cannot be strictly called Anubhāva Abhinava explains Ārabhaṭī as Kāya-vṛtti, i.e., Ceṣṭā par excellence; Bhāratī as Vāg-vyāpara; and Sāttvatī as Mano-vyāpāra Bhoja also says that the Vṛttis are 'Vāṅ-manaḥ-kāya-vyāpāra' (chap xii) If Bhāratī is Vāg-vyāpāra, it must be Vāgārambha-anubhāva, if Ārabhaṭī is Kāya-vyāpāra, it must be Śarīrārambha-anubhāva; and Sāttvatī alone can be Buddhyārambha-anubhāva, because it is said to be Mano-vyāpāra. What about Kaiśikī then? It refers to no physiological or psychological department of our activity, of body, speech or mind. It refers to the graceful mode in all activities How can this be called a Buddhyārambha-anubhāva? But such critical scrutiny, we cannot make even in Abhinava's text; how can Bhoja stand it?

As it is, Kaiśikī is applied to a part of the physical activity of the limbs which exhibit grace and delicateness, Ślakṣṇatā and Saukumārya.

As in this chapter xxvi of the *Śṛ. Pra*, in chapter v of his *S. K. Ā* (p. 643) also, Bhoja is satisfied with the old four Vṛttis but in chapter xii of the *Śṛ. Pra* which corresponds to the above-noted part of the fifth chapter of the *S. K. Ā.*, Bhoja gives the Vṛttis as five in number In this chapter xii of the *Śṛ. Pra.* dealing with Prabandha-aṅgas, most things move in groups of 'Five' and can Vṛtti alone be, in this company, one short? So Bhoja adds the new fifth Vṛtti of his, the Vimiśrā-vṛtti, which is not a really new or additional Vṛtti but is only the jumble of all the other four. Bhoja describes this fifth additional Vṛtti thus on p. 459 in chap xii of his *Śṛ. Pra* (Vol. II).

"यत्रारभट्यादिगुणास्समस्ताः
मिथस्समाश्रित्य मिथः प्रथन्ते ।
मिश्रेति तां वृत्तिमुशन्ति धीराः
साधारणीमर्थचतुष्टयस्य ॥

मुग्धादिनायिकासु [च] व्याप्रियमाणानां (नाय) कोपनायकादीनां मनोवाक्कायकर्मनिबन्धनाः पञ्च वृत्तयो भवन्ति—भारती, आरभटी, कैशिकी, सात्त्वती, विमिश्रा चेति ।" p. 459.

"सोऽयं पञ्चप्रकारोऽपि चेष्टाविशेषविन्यासक्रमो वृत्तिरित्याख्यायते ।" p 459.

What is the scope of this Vṛtti, whether such a Vṛtti is necessary, what has Bharata's text to say on this matter, how Siṅgabhūpāla notes this Miśrā-vṛtti of Bhoja and refutes it with the authority of Bharata's text—these ques-

tions I have dealt with in the paper on the Vṛttis above-mentioned (Pp 102-3, Vol. VII, *JOR*)

Other writers besides Śingabhūpāla have noticed this fifth Vṛtti of Bhoja Earlier than Śingabhūpāla, Śāradātanaya, who *often shows his acquaintance* with the *Śṛ Pra*, says that there are others who do not accept the Artha-vṛtti of Udbhaṭa and give in its place a fifth Vṛtti called Miśrā

भारती सात्त्वती चैव कैशिक्यारभटीति च ।
औद्भटा पञ्चमीमर्थवृत्तिं च प्रतिजानते ॥
अर्थवृत्तेरभावात्तु (मि) श्रां तां पञ्चमी परे।

The information in the first two lines is derived by Śāradātanaya from the *Daśarūpaka* How the view of these two writers, namely, Dhanañjaya and Śāradātanaya, that Udhaṭa recognised a fifth Vṛtti called Artha-vṛtti *is wrong* and what exactly is the position taken up by Udbhaṭa, I have elaborately shown in the section on Udbhaṭa in my paper in the *J O R*, VI, on the writers *quoted in the Abhinava-bhāratī and in the paper on the Vṛttis mentioned* above In the third line quoted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called the Miśrā

In the two published papers of mine above referred to, I had made a *mistake which* Mr K S RAMASWAMY SASTRY of the Baroda Oriental Institute, editor of the *Bhāvaprakāśa* in the Gaekwad Series, was kind enough to correct. It was proved by me in the section on the writer named Śakalīgarbha *in the article on Writers quoted in the Abhinava-bhāratī, that this writer on* dramaturgy held *five* Vṛttis, and added the fifth Vṛtti of his which he called *Ātma-saṃvitti* The text of the *Bhā, Pra* on the Vṛttis on p 12 reads "विश्रान्तां पञ्चमीं परे" and this view came just after the statement of Udbhaṭa's view and contradicting Udbhaṭa's view In the *Abhinava-bhāratī*, the view of Śakalīgarbha appears after that of Udbhaṭa, contradicting Udbhaṭa's So, at the suggestion of Professor Mm S KUPPUSWAMY SASTRIYAR, I took Śāradātanaya as referring to Śakalīgarbha's view after that of Udbhaṭa and the word 'Viśrānti' in the text was taken as a synonym meaning the same '*Ātma-saṃvitti*' of Śakalīgarba Mr K S RAMASWAMY SASTRY drew my attention *to his Errata* list at the end of his edition of the *Bhā. Pra* where the correct text of the third line is given, *Viśrānta* must be read as '*Miśrām tām.*' "मिश्रां तां पञ्चमीं परे." It is unfortunate that I should have missed the correct reading in *the Errata and should* have consequently seen in a plain reference to Bhoja's view a reference to Śakalīgarbha's view and should have corrected 'Viśrāntā' in the text into 'Viśrānti', to enable me to equate it with Ātma-saṃvitti It is *all very smooth sailing now It* must be accepted that the *Daśarūpaka* and the *Bhā Pra* misunderstood Udbhaṭa's real view of Vṛttis and that there was a Śakalīgarbha, who held another view of five Vṛttis, but whom neither the *D R. nor the Bhā Pra refers to It* is clear that in the third line of the passage extracted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called Miśrā and this is perfectly natural, well acquainted as Śāradātanaya is, with Bhoja's *Śṛ Prā.*

Another writer of about the same time of *Śāradātanaya* who refers to this fifth Vṛtti of Bhoja, called the Miśrā, is Prakāśavarṣa, author of a work called *Rasārṇava-alaṁkāra.* (MS. in the Govt. Oriental MSS. Library, Madras). Prakāśavarṣa is acquainted with the *Śṛ. Pra.* and he, quotes the Upajāti verse of Bhoja on his new fifth Vṛtti— "यत्रारभट्यादिगुणास्समस्ताः" etc. from chapter xii of the *Śṛ. Pra* But, instead of calling it by the same name by which it is called in the *Śṛ Pra*, Miśrā, occurring in the third line— मिश्रेति तां वृत्ति —, Prakāśavarṣa calls it by the functional name occurring as Viśeṣana in the last line, Sādhāraṇī,— "साधारणीमर्थचतुष्टयस्य." Prakāśavarṣa, however, makes a great mistake in attributing this verse to one Mahā Bhāmaha. (Vide my paper on Prakāśavarṣa's Rasārṇavālamkāra in the *JOR*, Madras; Vol. VIII. Part 3)

The third kind of treatment of Vṛtti by Bhoja, which is however the first and earliest in order in his two works, is the treatment of Vṛtti as a Śabdālamkāra along with Language, the Form of Verse or Prose or the Mixed Campū, Rīti etc Vṛtti treated of in the Śabdālamkāra section is not the Vṛtti described in the Rasa section as Anubhāva, with particular reference to Drama Vṛtti is here applied to the text of the Drama as well as to the pure, read Kāvya. This aspect of Vṛtti also I have studied in the paper on Vṛttis above referred to in the section named 'The History of Vṛtti in Kāvya' at the end of the paper. (Pp 104-112, *JOR* Vol. VII)

When we speak of the written words, we are at once in the realm of one of the four Vṛttis namely, the Bhāratī-Vṛtti And if, within its realm, we want to distinguish the graceful and the forceful styles or modes, we must not have Kaiśikī and Ārabhaṭī Vṛttis but two Rītis like Vaidarbhī and Gauḍī. The whole set of Vṛttis brought from Nāṭya into Kāvya is incongruous Ānanda says in Uddyota III that Vṛttis are two-fold—of Artha and Śabda—the Artha-vṛttis being Kaiśikī etc, of Bharata and the Śabda-vṛttis being Upanāgarikā, Paruṣā and Komalā. The latter are called by the other name of Rīti also and Mammaṭa equates the Śabda-vṛttis with the Rītis. (*K. Pra.* IX). But Bhoja does not think of these difficulties and quietly makes up his needed number of 24 Śabdālaṁkāras by things like Vṛtti. The following points are to be noted here :—

1. Bhoja increases the number of Vṛttis as Śabdālamkāras to *six*, adding two of his usual jumbles—Madhyama-Kaiśikī and Madhyama-Ārabhaṭī. This really is fine scientific treatment ! The same concept is once sixfold, at another place it is fivefold, and in a third place it is only fourfold ! Why should there be this difference ? Does Bhoja think that Vṛtti in these three places, Vṛtti as Śabdālaṁkāra, as Anubhāva, and as a general Aṅga of the Prabandha, should differ ? Vṛtti is primarily Anubhāva. All Alaṁkāras are Anubhāva ; they appear in the speech of the mood-filled character, in the Vācikābhinaya, in the Vāgarambha-anubhāva, and they are intended to convey more quickly and more powerfully the mood. It is again as Anubhāva that Vṛtti becomes a Prabandha-aṅga There is no need for Bhoja to treat of Vṛttis three times

at three different places, and there is no justification for varying its number in each case on a diminishing scale from six to four.

2. If there must be a Kaiśikī which is not thoroughly Kaiśikī but is somewhat Kaiśikī—Madhyama Kaiśikī, and if there must be a Madhyama-Ārabhaṭī also like this, why not a Madhyama-Bhāratī and a Madhyama-Sāttvatī? The only reason for not having two more is that all the Śabdālamkāras of Bhoja are subdivided symmetrically into SIX kinds only; and, therefore, Bhoja needed only two more and not four more *Madhyama-Vṛttis*

3. All these *Śabda*-alamkāras called Vṛtti are defined as *Artha*-sandarbhas This is a contradiction How can *Artha*-vaicitrya be productive of Śabda-alamkāra? It would have been something if Bhoja had made the Vṛttis, Artha-alamkāras That is what Bhoja's great *Ācārya*, *Daṇḍin* does Daṇḍin counts the Vṛttis and their Angas as Alamkāras, along with Sandhyangas and Lakṣaṇas towards the end of chapter II of his *Kāvyādarśa* and chapter II deals with Arthālamkāras.

There is a lot of loose thinking and haphazard heaping of things in Bhoja's work.

Another concept of Vṛtti

In the same Śabdālamkāra section Bhoja speaks of two other related concepts of Vṛtti coming under Anuprāsa. I have spoken of these also in the closing part of my paper on Vṛttis (See Pp 109-110, *JOR*, Vol VII) Bhoja criticises the old Vṛttis of Udbhaṭa and others, Paruṣā, Komalā and others (which Bhoja increases to twelve!) as unnecessary and as having been included in Guṇas and Vṛttis In their place Bhoja gives twelve other varieties of Anuprāsa called Vṛttis, named after twelve countries *S K Ā* Pp 201-207 See my Vṛtti paper above referred to See also the Alamkāra section in this thesis

The Vṛttyangas

Bhoja speaks of sixteen Vṛttyangas, four for each of the four main Vṛttis, leaving out the Vimiśrā

Of Vṛttyangas in general, I have spoken in a special section in my paper on Vṛttis (Pp 44-45 *JOR*, Vol VII) There is difference in Bhoja's treatment of the Angas of the Bhāratī vṛtti Bharata mentions four Angas of the Bhāratī vṛtti Prarocanā, Āmukha, Vīthī and Prahasana (XXII. 30-35, Kasi Edn) A critical examination of the Bhāratī vṛtti and its two Angas of *Vīthī and Prahasana* especially, was made by me in the first part of the Vṛtti-paper (Pp 363-370 Vol VI *JOR*) Of the four Angas of the Bhāratī vṛtti given by Bharata, Bhoja takes only one, namely, Āmukha as *constituting the whole Bhāratī vṛtti and devides it into four Angas, in the* 12th chapter of the *Śṛ Pra* Bhoja differs even there also from Bharata Bharata gives Āmukha as of five Angas (XXII; 30-35)—Udghātyaka, Kathodghāta, Prayogātiśaya, *Pravṛttaka and Avagalita Bhoja omits the third and* has no other reason for this omission except to make uniform enumeration of four Angas for each of the four Vṛttis This kind of equation of the

Bhāratī vṛtti with the Āmukha is not justifiable and contradicts Bhoja's earlier definition of Bhāratī vṛtti as the name for all vocal activity in general. (Vāg vṛtti ; p 459 Vol. II. *Śṛ. Pra.*) The *Daśarūpaka*, like Bhoja, gives the same four Aṅgas of Bharata for the Bhāratī vṛtti but, for Āmukha, it adopts an independent attitude like the *Śṛ. Pra* It gives only three Aṅgas for the Āmukha. Śiṅgabhūpāla follows the *Daśrūpaka*. The Aṅgas of the other Vṛttis are the same and are of the same number as given by Bharata. Pp. 478-480 Vol II, *Śṛ. Pra.*

The fifth chapter of the *S.K.Ā.* has a different story to tell. Here also, there is no difference between Bhoja and Bharata on the other three Vṛttis and their Aṅgas It is on the Aṅgas of the Bhāratī vṛtti here that Bhoja differs not only from Bharata but also from himself. On pp 643-6 of *S.K.Ā.*, chap. V., Bhoja gives four Aṅgas of *Bhāratī* following almost the text of Bharata: Prarocanā, Vīthī, Prastāvanā (Āmukha of Bharata) and Prahasana But Bhoja does not understand what Bharata means by regarding Vīthī and Prahasana as two varieties of the Bhāratī vṛtti. The two refer to the two types of Rūpakas of those two names and not to parts of the Prologue. Later writers have made both the Vīthī and Prahasana as part of the Prologue by restricting Bhāratī to Prastāvanā. All this is wrong and the true significance of this has been explained by me in the first part of my paper on the Vṛttis What Bhoja has done is that he has further misunderstood by putting a completely mistaken meaning into Vīthī Vīthī and Prahasana, Bharata and Dhanañjaya clearly say, are two types of Drama Like many other writers, Bhoja also takes Prahasana as a small comic speech in the Prologue; but he is all alone when he takes the Vīthī with thirteen well-known Aṅgas, as having *five* Aṅgas. And what are these Aṅgas? Here Bhoja makes a great mistake, he confuses between the Bharata's Āmukha and the Vīthī and attributes to the Vīthī the five Aṅgas pertaining to Āmukha In this particular place Bhoja seems to have understood neither Prastāvanā nor Vīthī He says:

"उद्घात्यकादीनामङ्गानां प्रवृत्ति. वीथी: उद्घात्यकः, कथोद्घातः, प्रयोगातिशयः, प्रवर्तकः, अवगलितमिति ।"

Of the five Aṅgas given above, Udghātyaka and Avagalita are two Vīthyaṅgas, also introduced in the Prastāvanā, and it is because these happen to be Vīthyaṅgas also that the *Daśarūpaka* omits them and gives the remaining three as Āmukha-Aṅgas. These two have misled Bhoja to identify Āmukha and Vīthī and give the other three, namely Kathodghāta, Prayogātiśaya and Pravartaka, also as Vīthyaṅgas Greater confusion has not been made on any other subject of the *Nāṭyaśāstra*. The causes for such confusion regarding the Bhāratī vṛtti have been explained by me in the first part of the Vṛtti paper.

Chapter seventeen of the *Śṛ Pra*—the Anubhāva chapter—has a description of the Vṛttis and their given Aṅgas. The description of the Aṅgas of the Bhāratī here agrees more with that in the fifth chapter of the *S. K. Ā* than with that in the same work in the 12th chapter. It is strange how, on the same topic, Bhoja has different views at different places. The

four Aṅgas of the Bhāratī are given according to Bharata, Bhoja calling Āmukha by the name *Prastāvanā—, Prarocanā, Prastāvanā, Vīthī* and Prahasana. But when he comes to the Vīthī, he seems to have realised the mistake he had committed in the *S. K Ā* v where he forgot that Vīthī was the Vīthī of thirteen Angas When, however, he sets about to correct, he makes a mess of the whole thing He gives the Vīthī as that with the *thirteen Aṅgas but the thirteen Angas are said to be Udghātyaka, Avagalita,* Kathodghāta, Prayogātiśaya and Pravṛttaka, with an etc?

उद्घात्यकादीनामङ्गाना प्रवृत्तिः वीथी। तानि उद्घात्यक, कथोद्घातः, प्रयोगातिशयः, प्रवृत्तक, अवगलितमित्यादीनि त्रयोदश।" P. 216 Vol. III.

Of these, only the first two are Vīthyangas, the other three are Āmukha-Angas as given by Bharata Firstly it is bad to combine the two together; secondly, it is not explainable how Bhoja made bold to say that these Angas come to thirteen in number The Vīthī, by itself, has thirteen Angas and when the Kathodghāta, Prayogātiśaya, and Pravṛttaka are added, the number of Angas comes to sixteen Lastly, it is cowardly for Bhoja to have begun to illustrate but to have left out illustrating all except the *Udghātyaka* For a detailed illustration of the Angas would prove the real total number of the Aṅgas to be sixteen and its contradiction with the accepted Vīthī of thirteen Aṅgas will become patent Therefore Bhoja fights shy and ends thus.

"एव कथोद्घातादयोऽपि दशरूपकादेः उदाहार्यम्।" P 216 Vol III.

On the three other Vṛttis and their Angas, chapter xvii of the *Śṛ Pra* also has nothing to differ from Bharata

There is yet a fourth treatment of Vṛtti and the Vṛttyangas in the *Śṛ. Pra* and it is in the four chapters devoted to the four Puruṣārtha-Śṛngāras of Dharma, Artha, Kāma and Mokṣa (Chapters xviii-xxi, Vol III *Śṛ Pra*). Bhoja lays out a *scheme here that each of these four Śṛngāras is characterised* by particular kinds of men, women, habits, dress, atmosphere and style of speech That is, Bhoja gives each its appropriate Nāyaka, Nāyikā, Pravṛtti, Vṛtti and Rīti Of these also I have spoken in the Vṛtti-paper (Pp 51-52, *JOR*, Vol VII) In explaining this scheme of the four Puruṣārthas = four Nāyakas = four Vṛttis etc, Bhoja resorts to a good deal of verbal ingenuity It is all very clever but is most unreal The section teems with apt examples *for extreme far-fetchedness*

The Pravṛttis

The Pravṛttis and their relation to the Vṛttis, I have dealt with in a separate *section in my* Vṛtti-paper which has been mentioned here frequently (Pp 49-51. *JOR*, Vol VII) Bhoja treats of the Pravṛttis twice, once in chapter xii in the midst *of topics of Dramaturgy and again in the midst of* Anubhāvas which he deals with in chapter xvii In the latter case Bhoja gives only four Pravṛttis because he wants their number to agree with that of the four Vṛttis and the four Rītis, all the three of which he clubs together and gives as Buddhyārambha-anubhāvas. But in the 12th chapter most items are five in number and to be in harmony with them, he gives the

Pravṛttis also as five. But Pravṛttis are five here only in enumeration (Uddeśa), in Lakṣana and Udāharana, however, Bhoja forgets that he has increased the number of Pravṛttis to five and consequently gives only the old four varieties of it

"—पञ्च सन्धयः पञ्च (वृत्तयः पञ्च प्रवृत्तयः) चतुर्विंशति प्रवृत्तय (प्रवृत्तिहेतवः) इत्येका चतुष्षष्टिः।" p 450. *Śṛ. Pra.* Vol. II, Chap. XII.

"वेषविन्यासक्रमः प्रवृत्तिः, सापि चतुर्धा–पौरस्त्या, उड्रमागधी, दाक्षिणात्या, आवन्त्या च।"
p 459 Vol II. *Śṛ. Pra* Ch. XII.

If we accept that Bhoja recognises only four Pravṛttis, we cannot get the mentioned number of 64 items, we get only 63 Bhoja could have easily invented the fifth Pravṛtti with a new geographical name and it is not known why Bhoja contradicts himself by first enumerating five Pravṛttis and then speaking of only four Pravṛttis.

The four Pravṛttis given by Bhoja are the same as found in Bharata. *N.Ś.* XIV. But Bhoja goes wrong in the naming of one of the Pravṛttis. Bhoja's four Pravṛttis are Paurastyā, Uḍhramāgadhī, Dākṣinātyā and Āvantyā. Though he promises to describe them in detail latterly in chapter xii, Bhoja fails to do so in both the 12th and the 17th chapter He does not take pains to give the countries coming under each of these four. Bharata does not have a Pravṛtti called Paurastyā. His four Pravṛttis are Pāñcālī, Uḍhramāgadhī, Dākṣinātyā and Āvantī. It is in the place of Bharata's Pāñcālī that Bhoja gives his Paurastyā. Now Paurastyā does not mean Pāñcālī but means 'the eastern' and the 'eastern' Pravṛtti is the Uḍhra-māgadhī. Bharata clearly enumerates the provinces coming under these four divisions. The Dākṣinātyā comprises all the southern countries in general; the Uḍhramāgadhī, all the eastern'; the Āvantī, all the western and the Pāñcālī, all the north-north-western All the illustrations found in chapter 17 of the *Śṛ. Pra.* for these Pravṛttis are those given by Rājaśekhara in his *Kāvyamīmamsā*, I. 3. pp 8-9 And in this source, of Bhoja, namely, Rājaśekhara, we do not find the Paurastyā but see in its place the Pāñcāla-madhyamā (*K.M.* P. 8) 'Pāñcāla-madhyamā' is another and more elaborate name of the same Pāñcālī Pravṛtti; for, under it come the provinces of the Madhya-deśa also. Bharata's text itself contains the other name of Pāñcāla-madhyamā in two Ślokas. Kāśī Edn. XIV. 48 & 49. *Kāvya-mālā* Edn XIII 36 7 38 Therefore Bhoja follows neither the basic and remoter authority of Bharata nor the secondary and nearer authority of Rājaśekhara when he speaks of the Paurastyā Pravṛtti. Less would have been the mistake if Bhoja had given instead of his Paurastyā, the name Pāścātya meaning 'the western'. Paurastyā and Uḍhra-māgadhī are identical. When Bhoja quotes Rājaśekhara's verse describing the dress of the ladies of Mahodaya as illustration for his Paurastyā-Pravṛtti, he does not seem to know what he is doing

The concepts of Vṛtti, Pravṛtti and Rīti are very intimately related The one involves the other. But, for the sake of classification and analytical and theoretical study, Rājaśekhara says, it is laid down that physical action is

Vṛtti—Ceṣṭā-vinyāsa-karma—, dress and decoration is Pravṛtti—Veṣa-vinyāsa-krama—, and speech is Rīti—Vacana-vinyāsa-krama. (*K M.* p 9).

"तत्र वेषविन्यासक्रम प्रवृत्ति, विलासविन्यासक्रम वृत्तिः, वचनविन्यासक्रमः रीतिः।"

Bhoja borrows this definition of Vṛtti, Pravṛtti, and Rīti from Rājaśekhara

"सोऽयं पथप्रकारोऽपि चेष्टाविन्यासक्रमो वृत्ति.।"

"वेषविन्यासक्रमः प्रवृत्तिः।" p 459 Vol II

"बुद्धयारम्भेषु वचनविन्यासक्रमो रीतिः।" "चेष्टाविन्यासक्रमो वृत्ति।"

"वेषविन्यासक्रम. प्रवृत्ति।" Ch XVII

When we examine Bharata's definition of the Vṛttis for arriving at the exact connotation of the concept of Vṛtti, we will find this at the very outset that Bhāratī is a Śabda-vṛtti and cannot be called Ceṣṭā-viśeṣa-vinyāsa-krama It is under the Śabda-vṛtti of Bhāratī that the Rītis come (वचनविन्यासक्रमाः) In a way, Vṛtti comprehends both the Pravṛtti and the Rīti, for it is the name of the whole field of human activity Therefore it is that we find the inclusion of graceful dress—Ślakṣṇa-nepathya—which is Pravṛtti (Dākṣiṇātyā), as part of the definition of the Kaiśikī Vṛtti Similarly the Sāttvatī has exchange of hot words and thus comprehends the realm of the Rītis also And Pravṛtti itself is also described as an equally wide concept It means "provincial manners", Veṣa, Ācāra and Vārtā of various provinces

"अत्राह प्रवृत्तिरिति कस्मादिति। उच्यते, पृथिव्या नानादेश-वेष-भाषा-आचार-वार्ताः ख्यापयतीति प्रवृत्ति।" P 165 *N Ś* Kasi edn

What things do not come under Ācāra and Vārtā? And again, describing the Dākṣiṇātyas for the Dākṣiṇātya-Pravṛtti, Bharata speaks of their love for *dance and music*, of their clever, sweet and graceful *movements*. These do not certainly form part of Āhārya or dress

"तत्र दाक्षिणात्यास्तावद् बहुनृत्तगीतवाद्या कैशिकीप्राया. चतुरमधुरललिताङ्गाभिनयाश्च।"[1]
p 165. *N Ś* Kasi edn

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1 It is interesting to compare this Dākṣiṇātya-Pravṛtti which is all grace and elegance with Daṇḍin's Vaidarbhī Rīti in Poetry Vaidarbhī, according to the Nāndī verse of Rājaśekhara's *Karpūra-mañjarī*, is called Vacchomi, i e, *Vātsagulmī*, the style of Vatsagulma, which is the capital of the ancient Vidarbha country Vidarbha is the chief province referred to by the word Dākṣiṇātya Rājaśekhara develops the idea imaginatively by celebrating the marriage of Kāvyapuruṣa and Sāhitya-Vidyāvadhū at Vatsagulma in Vidarbha

"तत्रास्ति मनोजन्मन. देवस्य क्रीडावास विदर्भेषु वत्सगुल्म नाम नगरम्। तत्र सारस्वतेय. ताम् औमेयीं गान्धर्ववत् परिणिनाय।" K M p, 10

The *Mālavikāgnimitra* of Kālidāsa refers to the Dākṣiṇātya-Pravṛtti and a peculiar and specially beautiful marital make-up according to the style of the Vidarbha land.

"अत्र किल देव्या धारिण्या पण्डितकौशिकी भणिता। भगवति, त्वं यदि सत्य प्रमाधनगर्वं वहसि, तद्दर्शय तावत् मालविकाया. शरीरे वैदर्भं विवाहनेपथ्यम्, इति।"

Continued on next page.

Śiṅgabhūpāla actually says that Pravṛtti is provincial *language*, manner and dress

तद्देशोचिता भाषा–क्रिया–वेषाः प्रवृत्तयः। I 294 *R.A.S.*

What is important and noteworthy in Bhoja's treatment of Pravṛtti is his analysis of the conditions which affect dress, the various circumstances under which dress changes and differs not only with reference to different individuals but even as regards the same individuals. Such change in dress naturally follows, for, as Bhoja has indicated in the Anubhāva chapter by speaking of Pravṛtti along with Vṛtti and Rītis, Pravṛtti is intimately connected with the nature, character, nationality, the mood etc, of the person. Such conditions affecting dress are infinite and though it is enough to point out a few illustrative instances, Bhoja has gone a little farther and has given twenty-four conditions which go to determine dress He is not blind to the fact that these twenty-four do not exhaust the world; for he gives in the end an item called 'miscellaneous' and then adds even an 'Etc'—Ādayaḥ.

Bhoja calls these dress-determining conditions by the name 'Pravṛtti-hetus'. The following are the 24 Pravṛtti-hetus .

देशः, कालः, पात्रम्, वयः, अवस्था, शक्तिः, साधनम्, अभिप्रायः, व्यत्यासः, विपरिणामः, निमित्तम्, अभिगमः, सङ्ग्रामः, विहारः, उपहारः, छलम्, छद्म, आश्रमः, जातिः व्यक्तिः, विभवः, प्रकीर्णम्, सङ्कीर्णम् and विप्रकीर्णम्।

Deśa is country. It is but natural that this condition should head the list: for, country and nationality form the greatest factor in dress. The four Pravṛttis themselves are named after four geographical divisions of India and provinces differ from each other in dress

Kāla is time, such as summer, winter etc., which causes change in dress.

Pātra is character, male, female etc This is not very clear The illustration given by Bhoja for Pātra is given by him for Veṣa-svabhāvokti in his *S.K.Ā* III Commenting on this Veṣa-svabhāvokti in the *S.K.Ā* Ratneśvara shows his acquaintance with Bhoja's Pravṛtti-dharmas He mentions here Kāla and Pātra and even here Pātra is not plain. See p. 268.

Vayas: Age, such as childhood, girlhood, youth etc

Avasthā is mental mood and emotional condition As for example, a lady separated from her lord and dejected does not have the mood to decorate herself

Śakti is one's means at one's disposal for decorating oneself.

Sādhana is a similar condition and seems to be decorative material available. As for example, the hunters dress themselves only with sylvan products like feathers etc

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Continued from previous page

The *Vakroktijīvita* of Kuntaka speaks of the *natural* sweetness of the music of the Dākṣiṇātyas.

"न च दाक्षिणात्यगीतविषयसुस्वरतादिध्वनिरामणीयकवत् तस्य स्वाभाविकत्वं वक्तुं पार्यते।" p. 46 De's Edn.

Abhiprāya seems to be dress suggestive of one's intention

Vyatyāsa is misplacing of ornaments in hurry Kālidāsa's description of *the city-damsels rushing to their windows in hurried toilet to see Aja and* Śiva in the *Raghu-vaṁśa* and the *Kumāra-sambhava* and a similar one in Aśvaghoṣa's *Buddha-carita* are examples of this condition of Vyatyāsa

Viparināma is the conversion of the non-ornament into an ornament. As for example, Śiva converted his snakes into garlands when he went to marry Pārvati.

Nimitta is occasion such as Vrata or Pūjā when one wears special dress.

Abhigama is Abhisarana, a lady going to tryst, she will have white dress in moon-lit nights and black dress in dark nights

Saṁgrāma is martial dress

Vihāra: dress during sports such as jala-krīḍā when bathing dress is put on

Upahāra · dress during dedication or offering one to a diety As for instance, Bhavabhūti's description of Mālatī decked in red garlands and cloth when the Kāpālika is about to offer her to Cāmuṇḍā

Chala is the dress of persons in cognito, such as the spy

Chadman What exactly Bhoja means by this condition is not known. The illustration likens it to Viparināma and Chala.

Āśrama is the stage of life, Brahmacarya etc

Jāti: class, e.g. the type called Kuṭṭanī

Vyakti is an individual's special decorative fancies like Śiva's love for the disc of the moon, snakes etc

Vibhava If this refers to one's means and wealth, it can hardly be different from Śakti, already mentioned

Prakīrṇa Miscellaneous

Saṁkīrṇa is incongruous mixture of good and bad, garceful and terrible, simple and gaudy

Viprakīrṇa seems to be the personified description of an object where the ornaments and *decorations are purely imaginary But it must be accepted* that the significance of this item is not plain Bhoja illustrates it with the last verse of the *Kumāra-sambhava*, canto II, describing Kāma appearing before Indra with Rati and Vasanta · अथ स ललितयोषिद्भ्रूलताचारुशृङ्गम् etc (*Śṛ Pra* Vol II Chapter XII p 460-465)

The subject of Pravṛtti, as applying pre-eminently to dress and decoration,—Āhārya—is dealt with at length by Bharata in chapter xxiii (Kasi Edn) There he speaks *of the dress and ornaments proper to sex, nationality*, mood, province etc,—conditions from which Bhoja makes up his list of Pravṛtti-hetus

एतद्विभूषण नार्या आकेशादानखादपि ।
यथाभावरसावस्थम् विज्ञायैव प्रयोजयेत् ॥ XXIII 42

This is the Pravṛttihetu called *Avasthā.*

मानुषीणां तु कर्तव्या नानादेशसमुद्भवा ।
× × ×
अवन्तियुवतीनां तु शिरस्सालककुन्तलम् ॥ XXIII. 63-67.
अदेशजो हि वेषस्तु न शोभां जनयिष्यति । XXIII. 69

This is Bhoja's *Deśa,* the first Pravṛtti-hetu. *Jāti* also is emphasised by Bharata ; he shows what suits the caste of women called courtezans :

गणिकानां तु कर्तव्यमिच्छाविच्छित्तिमण्डनम् ।
देशजातिविशेषेण देशानामपि कारयेत् ॥
वेषं तथा चाभरणं सुरकर्मपरिच्छदम् । XXIII. 68-69.

Above all, Bharata would emphasise the condition called Avasthā, the emotional state. *He again takes it up in Śls. 70-72 and concludes :*

एवं स्त्रीणां प्रयोक्तव्या देशावस्थासमुद्भवाः ।

Vayas (age) and Prakṛti (nature) are two more Pravṛtti-hetus mentioned by Bharata while dealing with the colouring of the skin and face.

वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च ।
कुर्यादङ्गस्य रचनां देशजातिवयःश्रिताम् ॥ XXIII. 88-9.

Bhoja gives Vayas and we may take Bhoja's Pātra as standing for Bharata's Prakṛti. In the following passage on conditions determining the colour of the face, Bharata mentions Bhoja's Kāla.

कारणव्यपदेशेन न तथात्मेच्छया पुनः ।
वर्णस्त्वन्यः प्रयोक्तव्यः देशजातिवयःश्रितः ॥
देशं कालं च जातिं च पृथिव्युद्देशमेव च ।
विज्ञाय वर्तनां कुर्यात् पुरुषाणां प्रयोगवित् ॥ XXIII. 100-101.

Bhoja's Nimitta or special occasion is given by Bharata generally as follows During religious ceremony, observance of vow, when going to temple, one's dress must be Śuddha, simple. Similarly other situations require attractive or poor and unattractive dress.

शुद्धो विचित्रो मलिनो त्रिविधो वेष उच्यते ।
तेषां विभागं व्याख्यास्ये यथाकार्यं प्रयोक्तृभिः ॥
देवाभिगमने चैव मङ्गले नियमस्थिते ।
तिथिनक्षत्रयोगे च विवाहकरणे तथा ॥
धर्मप्रवृत्तं यत्कार्यं स्त्रीणां च पुरुषस्य च ।
वेषस्तत्र भवेच्छुद्धः ॥ XXIII. 116-118.

In XXIII Śl. 123, Bharata mentions *mendicants and recluses in dresses appropriate to their habits,—Vṛtta* In 123, Bharata says generally that Veṣa should accord with the context

"—वेष. कार्यस्तु अर्थवशानुगः।"

In 128, Bharata speaks of warriors and their martial dress, Sāmgrāmika-veṣa. This is Bhoja's Pravṛtti-hetu called Samgrāma One's character as affecting one's dress is also more specifically mentioned by Bharata in 130 as *Guna*

एवमेष भवेद्वेषो वयोजातिगुणान्वित.।[1]

Other Concepts of the name Pravṛtti

I mentioned above in the section on Vṛttis, and I have done so in the last part of my Vṛtti-paper also, how many concepts there are in Dramaturgy and Poetics which bear the name Vṛtti. Bhoja notices similarly other concepts having the same name of Pravṛtti He says in chapter xii of his *Śṛ Pra.* (Pp. 459-460).

1. वेषविन्यासक्रम प्रवृत्तिः। सापि चतुर्धा—पौरस्त्या, उद्रमागधी, दाक्षिणात्या, आवन्त्या च। तासां च लक्षणान्यग्रतो वक्ष्याम।

2. अन्ये पुनरन्यथा प्रवृत्तिं व्याचक्षते—दशविधा पुण्यप्रवृत्ति॰, दशविधा पापप्रवृत्तिरिति। साप्यग्रतो व्याकरिष्यते।

केचित्तु तामपि अन्यथाहुः—पञ्च बुद्धीन्द्रियाणि, पञ्च कर्मेन्द्रियाणि, तद्द्वारिका च धर्म (अधर्माभ्यां) पृथक् पृथग् दशप्रकारा प्रवृत्ति॰ भवति।

3. अथ अन्यन्मतम्—प्रवृत्तिर्वाग्बुद्धिशरीरारम्भा। तत्र वागारम्भा द्वादश आलापप्रलापादयः। बुद्ध्यारम्भा द्वादश भावहावादयः। (शरीरारम्भा) (द्वादश लीला) विलासादयः। त एते षट्त्रिंशदप्यग्रत उदाहरिष्यन्ते।"

Three main views are here given One is the generally accepted Pravṛtti, meaning manner of dress,—Veṣa-vinyāsa-krama The second Pravṛtti refers to the activity of the senses and the classification of these activities into 10 kinds of virtuous and 10 kinds of sinful activities. This same Pravṛtti or the activity of the senses is analysed by others in another way: 10 kinds of activities of the 10 Indriyas, the five Buddhīndriyas and the five Karmendriyas; and each of these ten is divisible into ten virtuous and ten sinful acts Thus this concept of 'moral' Pravṛtti is on the whole of 200 kinds

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1 Re. Bhoja's Pravṛttihetus, cf *Nāṭya-darpaṇa* of Ramacandra and Guṇacandra, Gaek. Edn p 191

"अयं च (आहार्य.) देश-काल-कुल-प्रकृति-दशा-स्त्रीत्व-पुस्त्व-षण्ढत्वादौ (यो) चित्यानुसारतो विधेय इति।"

Pravṛtti

- of the 5 Buddhi-Indriyas
  - 10 10 10 10 10 — 5×10=50 Puṇya-Pravṛittis
  - 10 10 10 10 10 — 5×10=50 Pāpa-Pravṛttis
  - 50 + 50 = 100 Buddhindriya-Pravṛttis.
- of the 5 Karmendriyas.
  - 5×10=50 Puṇya-Pravṛittis
  - 5×10=50 Pāpa-Pravṛttis
  - 50 + 50 = 100 Karmendriya Pravṛttis.

Of this Pravṛtti, Bhoja, as promised in this chapter (12th), speaks in chapter 18 on Dharma-Śṛṅgāra. In this chapter, Pravṛtti is contrasted with Nivṛtti. The Pravṛttis that are virtuous are ten :

"प्रवृत्तिरूपः (धर्म.) दशधा। वाङ्मनःकायक्रियाभेदात्। तत्र वाचा हितम्, प्रियम्, सत्यम्, आप्तम्, च ब्रूते। मनसा आस्तिक्यम्, दयाम्, अनीप्साम् च भावयति। कायेन गुरूते उ (गुरू) स्तिम्, दानम्, आर्तत्राणं च करोति।" p. 237. Vol. III. *Śṛ. Pra*

The ten virtuous activities natural to a virtuous man are four vocal acts of speaking the salutary, the pleasing, the true and the Āpta which is the truthful word of one not interested in anything else but helping us[1] : then, three mental acts of piety, mercifulness and desirelessness towards others' properties ; and then, three physical acts of serving the elders and the teachers, giving away, and protecting the suffering.

The opposites of these are Pāpa-pravṛttis or sinful acts They are :

Vocal—speaking of अहित, अप्रिय, असत्य and अनाप्त.

Mental—नास्तिक्य, दयाभाव, and परस्वेप्सा

Physical—गुरूणाम् अशुश्रूषा, अदान and आर्तोपेक्षा.

The third Pravṛtti spoken of by Bhoja is what is more commonly called Anubhāva. It is the same activity of man and his mind, limbs etc, but analysed in a different manner. As promised here in chapter xii, these are again taken

1. These Pāpa and Puṇya Pravṛttis are borrowed by Bhoja from Vātsyāyana's *Nyāya Bhāṣya* P. 14 Chowk Edn See the section on Bhoja and the Śāstrakāras in this thesis Āpta is unnecessarily added by Bhoja Vātsyāyana does not have it Āpta is nothing but Hita, Priya and Satya put together. Vātsyāyana has in its place the study of Vedas, Svādhyāya. See also Vātsyāyana on the Śabda Sūtra, I. I. 7 P. 26 Chowk Edn.

up for elaborate treatment in the 17th chapter, the Anubhāva chapter. Here in chapter 12, Bhoja gives only three sets of Anubhāvas, 12 vocal ones, Ālāpa etc., 12 mental ones, Bhāva, Hāva etc, and 12 physical ones, Līlā, Vilāsa etc. They are on the whole only 36

In chapter 17 however, Bhoja departs from this position and gives a new scheme. By the side of Buddhi, he adds a fourth department called Manas; and brings the Buddhyārambhas, Hāva etc., under Mana-ārambhas, leaving apart the Buddhyārambha class to comprise the three concepts, Vṛtti, Pravṛtti and Rīti. In chapter 17, therefore, the Pravṛttis, i e the Anubhāvas are not 36 but 48. The Pravṛtti, meaning dress, comes here under one of the departments of the larger Pravṛtti, meaning Anubhāva

Bhoja gives these other usages of the word Pravṛtti as the views of others, 'Anye' But all this 'Anye' refers only to himself. The first is the most common use of the name Pravṛtti i e, dress or Āhārya-abhinaya The third is an extension of this first Pravṛtti to mean all Anubhāva in general The second is not totally unrelated to the basic idea of Pravṛtti being Anubhāva. The activity of the Karmendriyas will come under Śarīra-ārambha-anubhāva, and that of the Budhīndriyas, under Budhyārambha-anubhāva, the consideration of such activity of the two kinds of Indriyas being virtuous and sinful pertains only to a particular context, namely, a theme of Dharma and Adharma and not all cases And hence it is not of general importance

CHAPTER XV

DOSAS

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥ Bhāmaha I 12

1 Bhoja's concept of Doṣa

2 The place of Nirdoṣatva in the definition of Kāvya the philosophy of flaw

3 Doṣasvarūpa and Doṣalakṣaṇa. Guṇaviparyaya Kāvyavipattihetu Saundaryākṣepahetu Mukhyārthahati Abhimatārthavighna Kāvyāpakarṣahetu Anaucitya and Sahṛdayodvejaka.

4 The number and classification of Doṣas.

- (i) Nyāyasūtras.
- (ii) Kauṭilya's Arthaśāstra, the Anuyogadvāra sūtra and the Mahābhārata
- (iii) Bharata
- (iv) Bhāmaha and Daṇḍin
- (v) Vāmana and the classification of Doṣas into those of Pada Padārtha Vākya and Vākyārtha
- (vi) Rudraṭa.
- (vii) Ānandavardhana the Rasa doṣas as seen in the Dhvanyāloka and as codified by Mammaṭa and Hemacandra
- (viii) Rājaśekhara's Doṣanirūpaṇa Chapter lost
- (ix) Bhoja the number of Doṣas accepted the different classes of the Doṣas the Śleṣādiviparyaya and the Doṣaguṇas Bhoja's indebtedness to Bhāmaha Daṇḍin Vāmana and Rudraṭa the few Doṣas newly introduced by Bhoja The Prabandhadoṣa of Bhoja —compared with some ideas in the Dhvanyāloka and the Vakroktijīvita
- (x) Mahimabhaṭṭa Vyaktiviveka Chapter 2 his five flaws.
- (xi) Mammaṭa new flaws Alaṃkāradoṣas and Hemacandra.
- (xii) Later Writers who followed Bhoja on Doṣas.

The absence of flaws is counted by Bhoja as the first condition which makes an utterance fit to be called literature or poetry—Kāvya Among the four poetical relations of Śabda and Artha (Sāhitya) the first is the avoidance of flaws—Doṣa hāna It is only after taking due care to avoid all flaws that the poet can think of embellishing his speech with excellences, figures and emotions. For even a good looking figure is spoiled by a spot of leprosy Bhoja quotes Daṇḍin's verse on Doṣas with the above-given idea adds to it the verse of Bhāmaha also which says that nobody is enjoined by scriptures to write poetry under pain of suffering punishment but bad poetising is certainly death itself In the second verse of his S K A Bhoja defines poetry and mentions there at the first that it should be devoid flaws.